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**New Technology and Creative Tourism – A case study for the city of
Porto**

As novas tecnologias e o turismo criativo – Estudo de caso da cidade do Porto

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*The ability to convert ideas to things is the secret to
outward success (Henry Ward Beecher)*

To my grandfather.

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Abstract

This research work attempts to extend the existing literature on development strategies for creative tourism supply and on the use of new technology in tourism, specifically creative tourism, which cannot be found in most of the existing literature. Hence, this work proposes a strategy to develop creative tourism in the city of Porto, paying special attention to the role played by new technology.

This study comprises an analysis of the current state of creative tourism in Porto and the use of technology in the current tourism strategy. A case study method for the city of Porto is undertaken and qualitative approach is conducted interpretatively.

A seven-steps model is proposed for developing creative tourism in the city of Porto, in which new technology plays an important role. Networking is also considered as a continued input of this model.

In this work, the supply ecosystem was analysed and potential service providers were taken into account. Future research could focus on tourist motivations to participate in creative activities.

This study encourages key creative and/or cultural agents to take the opportunity to acknowledge their potential to develop a creative tourism offer and to be aware that this kind of tourism could be an opportunity to improve the sustainability of their businesses. It also draws attention of city leaders to this topic as a new way of enhancing the tourism experience and improving economic growth. It may also encourage these agents to develop new offers within the range of their activities, maximizing the potential of technology that they may already use. Furthermore, it provides knowledge about new ways in which to develop creative tourism innovation and to take advantage of the benefits that new technology may bring.

The originality of this work is based on developing a new model for creative tourism in Porto, paying special attention to the implementation and integration of new technology. The model intends to be a guide to promoting a creative tourism policy for Porto, but it could also be used as a basis for other cities to foster this kind of tourism.

Keywords: Creativity, Creative City, Creative Industries, Cultural Tourism, Creative Tourism, New Technology, New Media

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1. INTRODUCTION

1.1 Motivations

This research was conducted as part of the Creative Industries Management Masters at the Catholic University in Porto, Portugal.

While I was attending the first year of the Master's Degree Program, the wide range of creative activities and their importance for economic development, specifically in Portugal's northern region, was brought into discussion. Soon it became clear that several activities could be integrated within other spillover economic sectors such as tourism.

Most cultural organizations in Portugal are financed by public funding, and this creates great problems and brings many challenges in terms of their survival. This has increased the motivation to develop new means of funding for both cultural projects and organizations, by encouraging other economic sectors to take an interest in investing in their cultural assets. For example, by merging tourism with the creative and cultural industries, innovation and new potential profit centres can be developed.

1.2 Research context

The standardization of cultural tourism plus a change in tourists' motivations has led to the development of a new form of tourism worldwide: creative tourism, as a form that avoids the reproduction of cultural assets and enhances the intangible cultural resources of a destination into more participative experiences. Many destinations have therefore been working to develop creative tourism strategies in order to contribute to the economic growth of local creative or cultural activities. The most evident examples can be found in places such as Barcelona, New Zealand and Santa Fé (Raymond, 2007; Campbell, 2010).

This research also comes at a time when experts, researchers and companies are now paying attention to the role of "creative industries" in Portugal and their influence in terms of economic growth. Experts have been trying to develop a strategy for the creative industries in Portugal, specifically in the country's northern region. Studies such as *The Macro-economic Study for the Development of a Creative Industries Cluster in Portugal's Northern Region* (2008) and *The Cultural and Creative Sector in Portugal – Study for the Ministry of Culture. Final Report* developed by Mateus e Associados (2010) support this statement. This is a fast-growing area that is becoming more and more important for economic development.

This research aims to contribute to this trend by providing a solution for both the reinvention and innovation of Porto's tourism sector at a time in which the country is facing a severe economic crisis. Now more than ever Portugal needs to be able to compete internationally, and for that to happen the country must invest in those sectors which are most capable of facing the crisis, such as tourism. In a recent interview with Lusa,¹ the former Minister of Culture, Telmo Correia, stated that "tourism will be the first sector to escape from this economic crisis".

¹ The main press agency in Portugal.

This research begins at a time when Turismo de Portugal (the Portuguese Tourist Board) has just approved the external promotion strategy for 2012 which, in a word, aims at “selling”. “This is the first time in many years that the tourist promotion plans have been approved before their execution year.”²

Porto is a great Portuguese city with great potential to attract visitors. Every day, many visitors, mostly from Europe, come to Porto on low-cost flights. Furthermore, Best in Travel, from the well-known travel magazine Lonely Planet,³ chose Porto as the fourth best European destination in 2012 out of a long list of other candidate cities.

Porto has the potential to enhance its tourist facilities still further on both the cultural and creative levels. In order to do so, however, an appropriately integrated strategy based on creativity and new forms and means of tourism is required. Here, new technology plays a very important role, and should be integrated within this strategy. It provides a powerful means for service providers to communicate their offers and to get feedback from tourists: the increasing use of devices such as smartphones, tablets, internet search engine optimization, and the intense use of social media before, during and after trips, have changed completely the way tourism sector providers offer their products. Furthermore, technology provides new ways of enriching the experience economy, for example by the use of augmented reality within tourism.

1.3 Research purposes and Practical Implications

Creative tourism in Portugal and in Porto needs to be mapped, networked, coordinated and promoted so that the country can achieve a leading position in creative tourism and improve its economic development and competitiveness.

This work aims to propose a strategy for creative tourism in Porto, which stresses the role played by new technologies.

Two research questions were formulated:

RQ1. What would be the best strategy to develop the creative tourism sector in Porto?

RQ2. How can new technologies be integrated within the creative tourism strategy for Porto?

In order to help to answer these questions, a case study research was included as part of this work, as this method is considered appropriate for providing answers to exploratory questions. Furthermore, a thematic content analysis of the data was conducted.

This research follows the rationale that the tourism sector is of great importance for economic development in any region and that creativity can be applied to that, creating distinctive value for destinations. It also shows that there is potential in Porto in terms of both tourism resources and creative industries. However, these resources need to be arranged in a new creative tourism development model. They can be put to work together and benefit the economy by increasing wealth and generating income.

² See the original version:

<http://www.turismodeportugal.pt/Portugu%C3%AAs/turismodeportugal/Imprensa/notasdeimprensa/Documentos/2011/21122011%20Turismo%20de%20Portugal%20aprova%20estrat%C3%A9gia%20de%20promo%C3%A7%C3%A3o%20externa%20para%202012.pdf>

³ See: <http://www.lonelyplanet.com/usa/travel-tips-and-articles/76857>

In the age of globalization, new technology is of great importance in developing tourism strategies, and can be even more important as a means of creating experiences. Creative industries also play an important role in devising a strategy for Porto's creative tourism.

This work acknowledges the limitations of the UK Department for Culture, Media and Sport (DCMS) definition of the creative industries. In addition, the study adopts White's (2010) idea that the sector is composed of 12 activities. However it also acknowledges the importance of innovation (Trott, 2010; Brandellero & Kloosterman, 2010; Formentraux, 2010), networking (Pareja-Eataway, Pradel & Miguel, 2010; Granger & Hamilton, 2010) and technology (Ford, 2008; Trott 2010; Brandellero & Kloosterman, 2010; Pareja-Eataway, Pradel & Miguel, 2010; Formentraux, 2010) in developing this sector.

This theme is important for both the academic and tourism markets. There are few studies on creative tourism in Portugal, and specifically for Porto, and this research attempts to extend the emerging literature. Furthermore, as most studies related to technology and tourism do not specifically include the theme of creative tourism, this work aims to contribute new knowledge in the field of tourism and technology. This dissertation is also intended to have practical applications, such as bringing new forms and meaning to the touristic market in Porto by defining a new creative tourism strategy and always paying special attention to the role played by new technologies.

1.4 Roadmap

This work starts with a review of the existing literature about the creative economy (Chapter 2), contextualizing some definitions related to it: creativity (2.1); creative cities (2.3); and creative industries (2.4). The literature review continues with a survey of research into creative tourism (Chapter 3), discussing the shift towards this sector (3.1), the development of creativity in touristic experiences (3.2), its definitions (3.3), ways to develop its provision (3.4), and providing some examples worldwide (3.5). In Chapter 4, the literature review concludes by providing some insights into the impact of new technology and new media, distinguishing new from emerging technology (4.1), and examining its application to both the cultural sector (4.2) and touristic experiences.

In Chapter 5, the methodology used during this research is explained and the research questions are formulated (5.1). In this chapter, both research techniques and data collection are explained according to each research question (5.2). The choice of Porto as the case study is also justified (5.3).

In chapter 6, the findings are presented, according the literature review, in terms of the best strategy to develop creative tourism in Porto (6.1) and the way new technology can be applied to such strategy (6.2). In addition, results are discussed and a new model for developing creative tourism is proposed for the city of Porto, giving relevance to the role played by new technology and new media in those developments (7).

On chapter 8 the main conclusions of this work are presented (8.1) as well as the limitations and difficulties felt during its development and clues for future research are given (8.2).

2. CREATIVE ECONOMY

2.1 Creativity

One can argue that there is no general agreement among the scientific community about the concept of “creativity”. It is linked to other concepts such as “creative class”, “creative city”, “creative industries”, “cultural tourism” and “creative tourism”. However, in the past century there has been some concern about this definition, and several authors have developed their own. Actually, the United Nations (UN) (2010, p.3) states that “in the field of psychology, where individual creativity has been most widely studied, there is no agreement as to whether creativity is an attribute of people or a process by which original ideas are generated.” One may argue that there are two main schools of thought about creativity: one that emphasises the individual and another that emphasizes the social environment.

The Oxford Dictionaries (www.oxforddictionaries.com) define creativity as “the use of imagination or original ideas to create something; inventiveness”.

According to Florida (2002, cited in Hollanders & van Cruysen, 2009, p.43) creativity is multidimensional, and three types of creativity can be found: technological creativity (invention); economic creativity (entrepreneurship); and artistic/cultural creativity. All these dimensions of creativity are interrelated, sharing a common process of thinking and reinforcing each other. The creative economy is the result of the interrelations among technology, arts and businesses.

Currently creativity is recognised as an important economic and social driver which contributes to generate wealth and employment as well as to improve sustainable development, involving technological changes and promoting entrepreneurship innovation. It also strengthens cities’ and regions’ competitiveness. (Fundação de Serralves, 2008, p.13).

For Chris Smith (2005), former Minister of the Department of Culture in the UK, creativity is the “ability that enables people to think afresh, to initial new ideas, to invent new possibilities of doing things, to generate imagination, and so on. It is also the most important component in our own sense of identity, as an individual, a local community, a city or a nation” (cited in Lin & Watada, 2005, p.2246).

For Kunzmann (2006, cited in Mota, Reboaldo & Ribeiro, 2010, p.95) creativity is the ability to develop new projects, processes and approaches. The concept includes visionary and multidimensional thought, non-conventional ideas, and a willingness to try new things and not be afraid of taking risks.

The United Nations suggests that

...the characteristics of creativity in different areas of human endeavor can at least be articulated. For example, it can be suggested that:

- Artistic creativity involves imagination and a capacity to generate original ideas and novel ways of interpreting the world, expressed in text, sound and image;
- Scientific creativity involves curiosity and a willingness to experiment and make new connections in problem solving; and

- Economic creativity is a dynamic process leading towards innovation in technology, business practices, marketing, etc., and is closely linked to gaining competitive advantages in the economy. (UN, 2010, p.3)

All of the above involve technological creativity to greater or lesser extent, and are interrelated” (see Figure 1).

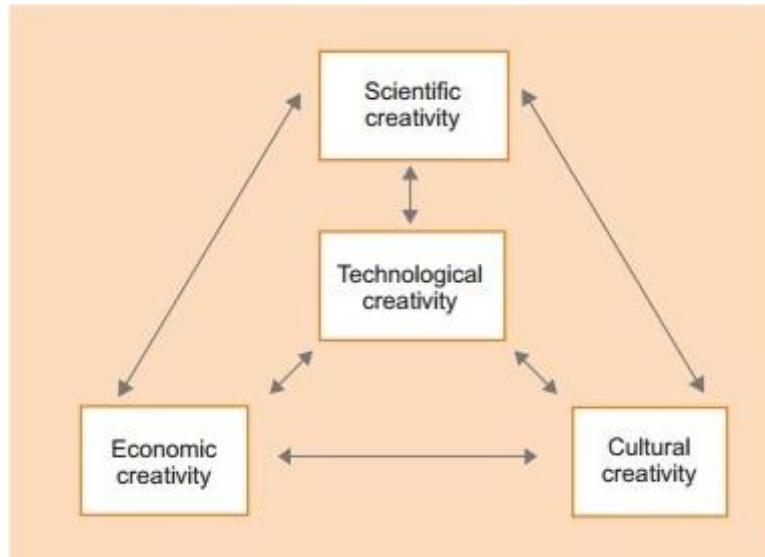


Figure 1: *Creativity in today's economy*

Source: KEA European Affairs (2006, cited in UN, 2010, p.3)

For Tiemann, DiRienzo and Daz (2009, p.186),

creativity has many definitions with many subtle differences, but most of those definitions centre on newness – the creation of something new. Newness is usually not brand new; it is seldom the creation of something as transformative as the railroad network or the personal computer. Most often, newness is the combination of ideas from different fields or different places, the application of an old concept in a new place; jazz musicians borrow classical themes, three dimensional artists borrow techniques building construction, automotive engineers apply materials long used in aircraft. If this type of thinking is common, then workers are used to crossing borders and thinking of doing things differently – being creative. The more ideas they have around them, the higher the probability that they will bring two together in new ways. Greater heterogeneity in a society will not only provide the greater variety of goods high income people want today, it will also make the economy more creative.

Creativity is intrinsically connected to innovation. Dooley and O’Sullivan, (2009, p.7) argue that “creativity entails a level of originality and novelty that is essential for innovation. Although creativity is a fundamental part of innovation, it is wrong to interchange the terms. Innovation encourages the further processing of the output of the creative process (the idea) so as to allow the exploitation of its potential value through development.” According to these authors (2009, p. 5), “innovation is the process of making changes, large and small, radical and incremental, to products, processes, and services that results in the introduction of

something new for the organization that adds value to customers and contributes to the knowledge store of the organization”.

Some authors refer to the importance and connection of creativity and innovation within the world of cultural and/or creative industries. Brandellero and Kloosterman (2010, p.62) assert that “the dynamics of creativity and innovation within the cultural industries are highly elusive, both upstream and downstream in the value chain. Creativity is seen here as the process by which symbolic and aesthetic changes, new and/or disruptive ideas evolve.” The authors add, recalling Burt (2004), that “innovation is considered as the implementation of ideas (which may not be creative), and channeling towards users. In this sense, what is important in creativity is not simply the generation of new ideas, but rather the value produced by the idea.” They argue “that this value becomes apparent in the ideas’ implementation, through innovation”.

According to the UN (2010, p.3) “regardless of the way in which creativity is interpreted, there is no doubt that, by definition, it is a key element in defining the scope of the creative industries and the creative economy.”

2.2 Creative Cities

Landry (2000) was the first to bring up the concept of the “creative city”, thinking of a city “as a living work of art, where citizens can involve and engage themselves in the creation of a transformed place. This will require different creativities such as those of engineers, sociologists, urban planners, architects, environmentalists, anthropologists, artists and certainly ordinary people living their lives as citizens” (cited in Lin & Watada, 2005, p.2246).

According to Richards and Wilson (2007, p.4),

a wide range of cities and regions found the creative development option very attractive. Places which had already been down the road of culture-led redevelopment began to examine creativity as added dimension of cultural development which could help them shine on the global stage. At the same time, places which lacked the ‘hard’ cultural resources to compete effectively in the cultural arena saw creativity as one of the few alternatives to cultural development. Creative strategies therefore emerged in cities such as London and New York, which already had an overpowering store of cultural resources; in more modest “cultural capitals” such as Barcelona, Porto and Graz. (Richards & Wilson, 2007, p.4)

Ford (2008, p.91) states that “the proliferation of designated creative places in recent years is testimony to policy practitioners’ (and politicians’) belief that almost regardless of local conditions they too can mobilize creativity to transform their economies and communities (cf: current creative city strategies include Creative Baltimore, Creative Toronto, Creative Sheffield, Creative New York and Create Berlin).”

Lin and Watada (2005, p. 2246) reference Florida (2004), stating:

what makes an environment creative is that it gives the residents the sense that they can shape, create and make the city in which they live. The residents are active participants rather than passive consumers. To make a Creative City requires infrastructures beyond rigidly shaped hardware. The creative infrastructure is a combination of the hard and the soft. It will involve mental infrastructure. Indeed, very few places are comprehensively creative, but every city can be more creative than it is.)

According to Fundação de Serralves (2008, p.27), creativity has an impact on almost every aspect of a city. It contributes to urban development, the self-development of individuals, and may change and improve a city's image and identity and enhance a local community's sense of well-being and quality of life. In this regard, it has a huge importance for economic growth.

A creative environment enhances a creative economy, and a creative economy is often the driver for urban regeneration in city centres (Fundação de Serralves, 2008, p.28). To build a creative city means to develop both a cultural and a knowledge economy, and to attract talent and groups of people with a creative culture. That brings innovation and new products and services to a city, improving its competitiveness.

Richards and Wilson (2007, p.10) recall Florida's (2005) "three T" theory of economic growth, which argues the existence of three main indicators that can be used to measure the creativity of different places and therefore produce rankings of creativity: "talent (measured by the percentage of residents with a bachelor's degree), tolerance (percentage of the population that is foreign-born) and technology (employment in high technology industries)".

Ribeiro (2009) adds another feature to Florida's model – distinction, which has to do with the quality of life, variety of social facilities, and the available culture in a certain location. The author argues that only through a combination of those factors will cities be able to attract, retain and develop creative minds (cited in Mota, Reboaldo & Ribeiro, 2010, p.95).

On the other hand, Hospers (2003, cited in Cong & Chen, 2011, p.1789) points out four types of creative cities, according to the history of economic and urban development:

1. technologically innovative cities
2. cultural-intellectual cities
3. cultural-technological cities
4. technological-organizational cities.

There is still no specific definition of the creative city, and different scholars have differing views on what constitute its key factors. Cong and Chen (2011, p.1790) point out three main features:

1. A developed creative industry is the vital support of a creative city. The authors point out that "cities become 'creative cities' because the creative industry nourish emerged the rebirth of 'creative cities'" (ibid.).
2. Density of creative talents is a confidence factor in the production of a creative city. "Knowledge and creativity become the main source of wealth creation and economic growth in the era of creativity. And talents become a major factor of production. Competitive advantage of a city is from mobilizing these talents and resources, turning new ideas into new commercial products" (ibid.).
3. Creative cities are based on creative culture, taking innovation as a fundamental. Innovation is an important aspect of creativity for a city as this is what makes new and good ideas become reality: "new ideas without innovation can just remain in paper, mouth or brain" (ibid.). Landry (2000, cited in Cong & Chen, 2011, p. 1789) argues that only through innovation is it possible to accomplish urban regeneration. Landry points out three main key elements that make it possible: creative foundation; creative environment; and cultural factors.

Cong and Chen define the creative city as "neither the simple stack of creative industry, expediency of city management, nor exclusive business games for urban elite, but

comprehensive and harmonious creative space that is compact, diversity, instability, and full of lasting vigor in which people can participate and share” (ibid., p.1792). Gordin and Matetskaya (2012, p. 67) argue that interaction is a key aspect of the development of the creative city:

Effective urban development is a prerequisite for bringing out the creative aspects of a city, and the impact of urban development extends beyond creating cultural areas (thematic areas) or creative clusters. The main point is that these areas should be venues where people can interact. Interaction between individuals can be facilitated through new project development, creative incubators, through creating new shopping areas and designers’ studios, etc.

They recall Hartley (2010) in arguing that “a combination of three models – creative clusters, creative services, and creative citizens – is part of the intellectual infrastructure of a creative city, bringing into one place the energies of producers and consumers, intellectual property and intellectual capital, elaborate and emergent creativity, work and leisure, supply and demand”.

2.3 Defining the creative industries

Several authors have been working towards a conceptualization of the creative industries. One of the first, most often used and best known definitions is that given by the UK DCMS’s *Creative Industries Mapping Project* (2001) and mentioned by Higgs and Cunningham (2008, p.9), which defines creative industries as “those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property”. This definition comprises 13 creative sectors: advertising, architecture, the art and antiques market, crafts, design, designer fashion, film and video, interactive leisure software, music, performing arts, publishing, software and computer services, and television and radio.

The DCMS list of creative economic activities has been influential, and many countries have formally adopted it or look to it to define their own creative sectors, notably Hong Kong, Singapore, Australia and New Zealand (Ford, 2008, p.94). Some authors, however, question its methodology and point to limitations in its classifications, granularity and availability of important data (Fundação de Serralves, 2008; Higgs & Cunningham, 2008). Higgs and Cunningham (2008, p.9) argue that “the original DCMS definitions of the creative industries and segments appear to align more closely with government portfolio responsibilities than with a rigorous framework to support analysis because one did not yet exist.”

Some of the creative strategies adopted worldwide take mechanisms for legal registration of Intellectual Property (IP) into consideration. According to Weiping (2005), the World Bank’s approach to the creative industries was to identify products and outputs that were protectable under some form of IP law. Therefore they recognise the following businesses as part of the creative industries range: software, multimedia, video games, industrial design, fashion, publishing, and research and development (R&D) – all defined by the legal processes of owning creative content (cited in Ford, 2008, p.95).

In Portugal, a study developed by Mateus e Associados (2010, p. 16) argues that “the growing use of the creative industries label, partly based on the previous reference to cultural industries, is an unsolved methodological issue and it won’t be solved until one does not

understand that creativity can be globally applied to ‘activities’ when considering professions, but it cannot be so closely applied to ‘activities’ when talking about ‘industries’”.

They argue that the creative and cultural sector is based on three important components in which several economic, social and behavioural dynamics are present in the relation between “culture” and “economy” and “creativity” and “economy” as well. Those are the cultural sector (which comprises three sub-sectors: performing arts; visual arts and literary creation; and cultural and historical heritage), cultural industries (which comprises four sub-sectors: cinema and video; publishing; radio and television; and educative and leisure software) and the creative sector (which comprises five sub-sectors: architecture; advertising; design; software services; and creative components in other activities) (ibid., p.45).

Recently, creative industry analyses have started to be oriented towards the production chain model, in which subsectors are less important than their position in the chain (Fundação de Serralves, 2008, p.17). Recent research has moved toward assessing the impact of innovation and technology on creative industries. Trott (2010, p. 298) shows the role played by technology on both demand and supply sides, arguing that “the information and communication technology (ICT) revolution has transformed the ways in which business is conducted” and that “new technologies have provided opportunities for cultural institutions to rethink their fundamental objectives”. The author identifies four aspects of innovation in cultural institutions:

1. Innovation in extending audience reach
2. Innovation in art-form development
3. Innovation in value creation
4. Innovation in business management.

Trott (2010) also argues that new technology has been used in art galleries, museums and theatres in innovative ways (see Table 1).

Museum	Physical museum	<ul style="list-style-type: none"> • Multimedia tours; • Interactive kiosks; • Simulation and virtual reality experiences; • Wireless connectivity enabling live feeding of information and tools; • Sound, laser and light shows; and • IMAX presentations and ‘theme-park-like’ attractions;
	Virtual worldwide web	<ul style="list-style-type: none"> • Online access to collections and databases; • Online exhibitions (text, image, audio-visual); • Virtual exhibitions (including 360-degree room views); • Virtual museums (including Second Life), using real and imaginary exhibition and gallery spaces; • Downloadable and streamed multimedia content (audio, video, podcasts); • Interactive gallery maps; • Dedicated sites, games and play spaces for children and young people; • Personalized spaces – creating own favourites and tagging objects; • Social media networks (blogs, Facebook, Twitter, Flickr, YouTube); and • Shopping online (exhibition tickets, merchandise).
Theatre		<ul style="list-style-type: none"> • Use websites as a means of providing information and access to tickets and booking. • Broadcast of live performances of opera and classical music concerts into cinemas and online .

Table 1: *The use of new technology by different cultural businesses*

Source: Adapted from Trott (2010, p. 299).

Trott (2010, p.301) argues that “the economic and social conditions influence decision making by organizations or corporate actors on whether to take the risk and establish the longer-term vision that innovation is key to competitiveness, survival and sustained growth.”

The author also states that there are “technologies that facilitate creativity, technologies that facilitate communication and technologies that facilitate manufacturing” (ibid.).

Brandellero and Kloosterman (2010, p.66) stress the important role that innovation plays in the creative industries’ value chain. Though the authors prefer the term “cultural industries”, they argue that “innovation and creativity are not only the prerogative of high-tech firms, but are also very much part of such high-concept activities as producer services, consumer services and, of course, cultural industries” (p.62). The authors argue that innovation is present in the value chain of cultural industries and there are three types: product innovation, process innovation and experience innovation (p.66).

According to Pareja-Eastaway and Pradel i Miquel (2010, p.30), “the new economy, services oriented, driven by key sectors with a deep penetration of digital technologies and with a noticeable change towards flexibility and adaptation in labour relations, is currently predominant in the BMR” (Barcelona Metropolitan Region). Even though the authors focus on Barcelona, it is impossible to deny that this is happening almost everywhere. Technology is present in daily life, either in business or in personal routines.

Pareja-Eastaway and Pradel i Miquel (2010, p.31) also state the importance of networking processes when they argue that “these sectors require the support of policy and strategies to develop and enhance collaborative mechanisms based on the networking of actors (under the practices, for instance, of the clustering of activities, industrial districts or science parks).”

Granger and Hamilton (2010, p.51) also state the importance of networking in the creative industries. Mentioning Murphy (2003), they point out that “networks as a social space can contribute significantly to the creative process by providing a social infrastructure through which creativity is facilitated.”

White (2010, p.82) points out a definition of the creative industries used in a research project in the Western Region (2009), in which it is argued that these are “occupations and industries centered on creativity, for the production and distribution of original goods and services”. In the research, it is mentioned that there are “three broad creative categories, composed of twelve creative industries” (see Table 2).

Creative category	Creative industries
Creative application: industries that develop products or services primarily based on meeting a market demand.	<ul style="list-style-type: none"> • Art/antiques trade • Architecture • Fashion • Publishing • Advertising • Crafts
Creative expression: industries where products or services are developed for audiences with an expressive story in mind.	<ul style="list-style-type: none"> • Music, visual and performing arts • Video, film and photography • Radio and TV broadcasting
Creative technology: industries that rely most on technology and digital media, particularly for their core functions	<ul style="list-style-type: none"> • Internet and software • Digital media • Design

Table 2: *Creative categories and constituent industries*

Source: White (2010, p. 82) adapted from WDC (2009)

According to Fourmentraux (2010, p.138), R&D is a vehicle of artistic creation and might be considered a factor of innovation.

The author states that “the comparison between art and business in the area of interactive digital technologies and the multimedia audio-visual sector today represents a dynamic challenge involving international innovation.” Furthermore, Fourmentraux argues that, besides the fact of dual successes being rare to find, examples exist of “quality of artistic productions and their influence in the arts environment, going hand in glove with an effective and profitable introduction of technological applications and procedures, stemming directly from artistic research and the production of cultural works” (Fourmentraux, 2010, p.138).

These policies and new interfaces between artistic production, research and development, and industrial innovation are all part of the expansion of an “art world” where those culturally involved, along with academics and economists, all interact. Their configuration alters a great deal of the classic clash between the cultural field and the economic market, between people belonging to these two social worlds and between the two conceptions of art circulating therein: the one based on cultural eternity, typical of classical works of art, and the other based on the ‘perpetual whirlwind of innovation’ that defines the economy of contemporary creation.” (Fourmentraux, 2010, p.138)

3. CREATIVE TOURISM

3.1 The Shift Towards Creative Tourism

If in the past, cultural tourism has been seen as the answer to a much more demanding audience of tourists (Fundação de Serralves, 2008; Briggs, 2005), it now seems that it is no longer enough (Campbell, 2010, *Why Creative Tourism?*, para.5). As Jelinčić and Žuvela state, “many destinations have developed tourism based solely on cultural offer”, and so “it can be said that cultural tourism has become mass tourism activity” (2012, p.80). According to Greg Richards (2008), at the Santa Fé Creative Tourism Conference, “trooping through cathedrals or museums or art galleries with hundreds of other people is increasingly being seen as an experience to be avoided rather than desired” (cited in Campbell, 2010, *Why Creative Tourism?*, para.5).

Recent research reveals that visitors are actually changing. They now look for authentic experiences, a deeper understanding of a location, and seek to spend more time enjoying the atmosphere, the environment of a certain city or region (Briggs, 2005, p.7). This means that tourists are different, and so is the kind of tourism they look to be involved in. They want experiences in which they are able to satisfy intangible desires in a more participative way. Timothy (2012) argues that “hundreds of millions travel worldwide each year to seek out and experience places of historical significance”, and this includes both tangible elements (buildings, rural landscapes, cities, art collections, artefacts, historic gardens, handicrafts and antiques) and intangible elements (music, dance, beliefs, ceremonies, rituals, and folklore) (cited in Hull & Sassenberg, 2012, p.92).

Campbell (*Why Creative Tourism?*, 2010, para.1) adds that “more people are looking for authentic experiences and want to engage with local communities as well as, or instead of, being passive consumers of cultural experiences provided in the destination,” and thus creativity plays an important role in meeting those demands (Campbell, 2010; Richards & Wilson, 2007; Briggs, 2005).

Richards and Wilson (2007, p.17) seem to agree with Campbell (2010) and Timothy’s (2012) ideas when they argue, based on Vanolo’s (2006) ideas of constructing an image for a creative city, that there is “a general shift away from tangible culture and heritage towards intangible culture and creativity”. This has implication on tourism, either on products of all kinds (see Figure 2) and or the cultural tourism field (see Figure 3). Destinations have to deal with the challenge of improving marketing strategies for tourism due to the shift from traditional forms of culture to new, more diffuse resources.”

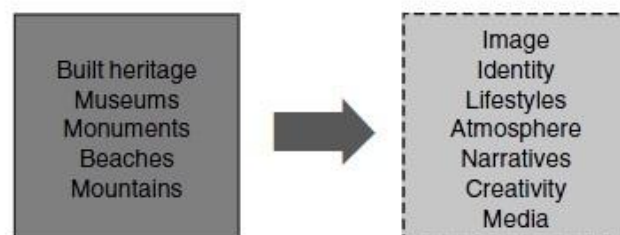


Figure 2: *The shift from tangible to intangible tourism resources*

Source: Richards and Wilson (2007, p. 18)

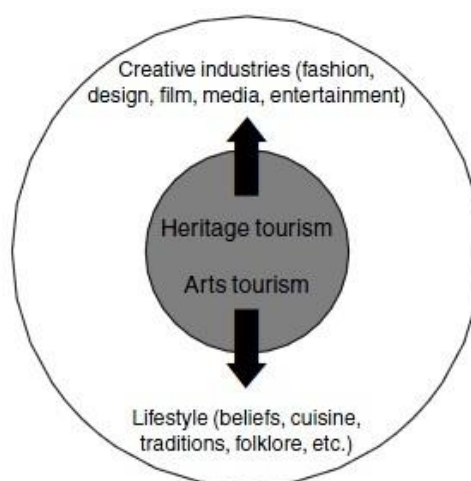


Figure 3: *The shift from tangible to intangible cultural resources in tourism*

Source: Richards and Wilson (2007, p. 18)

As many visitors' interest in intangible heritage has been growing, Richards and Wilson (2006) argue that a new form of cultural tourism has arisen: creative tourism (cited in Hull and Sassenberg, 2012, p.92). The main reasons to believe that creative tourism is an effective alternative to saturated and standardized cultural tourism offered by many destinations lies in the fact that it provides consumers with the opportunity to be creative, thus avoiding the "McGuggenheimization"⁴ phenomenon of cultural experiences and enhancing intangible resources, which permits a reduction in production costs and increases a destination's flexibility. (Richards and Wilson, 2007; Evans, 2007; Fundação de Serralves, 2008).

Richards (2011, p.1229) refers Richards and Wilson (2006) to point out some reasons that justify the connection between creativity and tourism in the field of consumption: "dissatisfaction with contemporary modes of consumption; blurring boundaries between work and leisure (serious leisure, work as play, lifestyle entrepreneurship); increased desire for self-development and skilled consumption; experience hunger of postmodern consumers; building narrative, biography and identity; attractiveness of creativity as a form of expression".

Briggs (2005, p.7) states that the growth of low-cost airlines is one of the reasons why tourists are eager to visit smaller and less well-known cities, and now seem more receptive and interested in places they have never been before, seeking out new adventures and experiences. Campbell considers recession to be the main reason leading people to change routines and search for small breaks in which they are provided with the opportunity to learn new skills in informal contexts (Campbell, 2010, para. 5).

Briggs (2005, p.11) points out two main reasons why creative tourism is so important in Britain:

- It offers a deeper and more satisfying experience than simply visiting a place of interest connected with the arts or culture.

⁴ "McGuggenheimization" is a name given to the process of serial reproduction of culture (Honigsbaum, 2001, cited in Richards & Wilson, 2007, p.2).

- It enables the visitors to have a deeper appreciation of the British landscape and life. Whether visitors want to paint, photograph, write poetry or a novel, they can be inspired in Britain.

One can argue, however, that these reasons are not valid only Great Britain but also to any other place in the world with unique characteristics capable of inspiring visitors.

Campbell (2010, Conclusion, para. 2) points out some benefits of creative tourism for both tourism providers and destinations. For tourism providers it offers:

- the opportunity to enhance existing cultural experiences;
- the opportunity to provide differentiation from the competition.

For destinations it:

- offers opportunities to provide local authentic experiences and to extend the season, once these kind of experiences are not weather dependent;
- delivers additional economic benefits to creative professionals delivering the learning experiences and for the wider community living and working there.

3.1.1 Creativity in tourism experiences

Due to the trends and changes mentioned above, many authors have focused on the implementation of creativity in touristic experiences. According to Richards and Wilson (2007, p.20), there are three main ways in which the application of creativity can help develop cultural tourism into creative tourism:

1. *Creative spectacles*. Creative and innovative activities which then form the basis of more passive tourist experiences as spectacles (i.e. production of creative experiences for passive consumption by tourists).
2. *Creative spaces*. Creative enclaves populated by cultural creatives to attract visitors (often informally at first) due to the vibrant atmosphere that such areas often exude (e.g. Down Under Manhattan Bridge Overpass – DUMBO – in Brooklyn).
3. *Creative tourism*. Active participation by tourists in creative activities, skill development and/or creative challenge can form the basis of tourist experiences, which can also imply a convergence of creative spectacles and creative spaces.

Creativity could be applied to tourism through the development of new products or experiences; of new forms of consumption or new tourism spaces. Arguably, any form of tourism which is related to imagination, whether the imaginative capabilities of the producers or consumers of tourism, could be considered to fall within the sphere of “creative tourism” (Richards & Wilson (2007, p.15)

According to Binkhorst (2007, p.131):

Creativity in tourism has so far basically been referred to in two ways:

1. people today are more decisive in the process of shaping their own narratives, a phenomenon that pre-eminently develops during leisure and tourism. This results in numerous stories full of ever-more original tourism experiences;
2. it involves “the creation of things” at the destination – the painting, cooking, making handicrafts and so on mentioned above. Indeed, there is a growing interest in having such creative experiences during holidays.

Richards (2011, p.1238) identifies different types of creative tourism, according to the form of creativity involved and the level of participation of the tourist. Creativity might be seen as an activity, which is related to a greater level of participation, or as background (see Figure 4), a more passive form of participation and thus more closely connected to cultural tourism routes.

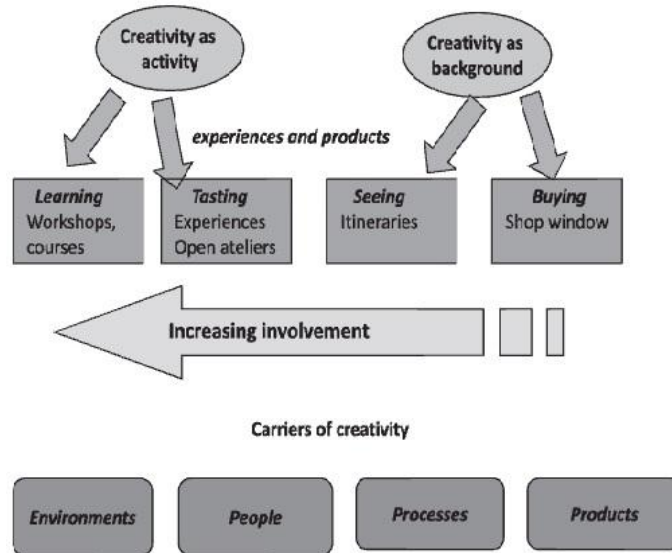


Figure 4: *Modes of creativity*

Source: Richards, (2011, p.1238)

Jelinčić and Žuvela (2012, p. 80) point out the supply point of view when they explain that

it is obvious that one has to be creative in various ways: firstly by linking culture with tourism in order to find additional sources of financing because of the growing cuts in public expenditure for culture; secondly, by generating tourism income in a rather narrow specialized market of cultural tourists; and thirdly, by enhancing the experience for postmodern tourists, which is one of their main requirements while travelling.

Hull and Sassenberg (2012, p. 94) bring up the twofold approach for creating a meaningful visitor experience developed by the Research Centre of Expertise for the Experience Industry in Finland (LCEEI) (2008) (see Figure 5). In this framework, they argue that, in order to tourism activity be significant for those who take it, there are some elements that should be integrated into that. Those are: “individuality”, “authenticity”, “story”, “multi-sensory perception”, “contrast, and interaction”. Hull and Sassenberg, (2012, p.94) recall LCEEI (2008) to state that within this context “the more elements that are included, the more intense the perception of the experience will be, and the higher the interest from the visitor in participating in the experience” and therefore, “the learning curve of customers will be higher and the emotional connection and potential behavioral change will be greater” (cited in Hull & Sassenberg, 2012, p.95).



Source: LCEEI (2008)

Figure 5: *Creating meaningful visitor experiences*

Source: LCEEI (2008, in Hull & Sassenberg, 2012, p.95)

Hull and Sassenberg, (2012, p.95) argue that “these approaches support the argument that the functional development of creativity for tourism must consider the 4Ps of creativity: the creative person, the creative process, the creative product and the creative environment” mentioned by Richards (2011, p.1226).

3.2 Defining creative tourism

The roots of creative tourism probably appeared in Portugal in the mid-1990s, when the European Commission funded the Eurotex project⁵ in order to help craft producers to distinguish their handmade goods from those that were mass produced (Campbell, 2010, Why Creative Tourism? para. 3). Richards (1999, cited in Campbell, 2010, Why Creative Tourism? para. 3) argues that it was realized by then that if people weren’t aware of the work process behind those goods, they wouldn’t be willing to pay the price they worth. Therefore, the Alto Minho craft trail was developed in order to provide visitors with the opportunity not only to be in touch with artists but to be part of the work process of making these handmade goods, so that they would understand their value.

Richards and Raymond (2000) first described creative tourism as the kind of “tourism which offers visitors the opportunity to develop their creative potential through active participation

⁵ Eurotex ID “is a natural progression of Twintex Museums project – www.twintexmuseums.eu - promoted by the Municipality of Prato and ACTE, with its over-70 European textile centers. The project debated on the strategic role of textile museums in the process of economic and social transformation of urban centers and the transition of industrial districts towards the knowledge-based economy. It focused on the conservation and the stop of loss of European textile heritage, deriving from the destruction of textile sample books which represent a basic witness of European productive history.”(http://www.acte.net/eurotexid/project_concept.htm)

in courses and learning experiences, which are characteristic of the holiday destination where they are taken” (cited in Binkhorst, 2007, p.125).

UNESCO (2006, p.3) defines creative tourism as “travel directed toward an engaged and authentic experience, with participative learning in the arts, heritage, or special character of a place, and it provides a connection with those who reside in this place and create this living culture” .

In New Zealand, where the first attempt to develop a creative tourism strategy occurred with the creation of the Creative Tourism New Zealand (CTNZ), it is defined as “a more sustainable form of tourism that provides an authentic feel for a local culture through informal, hands-on workshops and creative experiences. Workshops take place in small groups at tutors’ homes and places of work; they allow visitors to explore their creativity while getting closer to local people” (CTNZ, 2007, cited in Raymond, 2007, p.145).

Many of the recognized definitions of creative tourism link it to cultural tourism. Creative tourism arises as an aspect of cultural tourism, better suited to today’s visitors and to the growing demand for opportunities for self-improvement and development (Briggs, 2005, p.11).

Gordin and Matetskaya (2012, p.58) refer to Ohridska-Olson (2010) and Richards (2006) to point out that “creative tourism is a form of cultural tourism”. For Jelinčić and Žuvela “most creative tourism develops out of the need to enhance the experience for travellers by creating a participatory form of cultural tourism” (Jelinčić & Žuvela, 2012, p.81). Hull and Sassenberg observe that “While cultural tourism is considered a passive observation of things of the past, creative tourism is the transfer of the past into the present and the future via communication between locals and visitors” (2012, p.92) (see Table 3).

Type of tourism	Time	Cultural Focus	Consumption	Learning
Cultural tourism	Past and present	High culture, popular culture	Product, Process	Passive
Creative tourism	Past, present, future	Creative process	Experience, co-production between tourist and local	Interactive, Active skill development

Table 3: *Cultural vs Creative Tourism*

Source: Richards and Wilson (2006) (in Hull & Sassenberg, 2012, p.92)

Gordin and Matetskaya (2012, p.57) believe that “the major difference between cultural and creative tourism lies in the resource base of these types of tourism and in the tourists’ motivation to participate in activities”. For Campbell (2010, para.5), “the difference between cultural and creative tourism is that creative tourists participate in a creative activity when visiting a destination whilst cultural tourists are consumers of cultural experiences.”

According to Binkhorst (2007, p.125) the definition given by Richards and Raymond (2000) “reflects, on the one hand, the growing interest among individuals to creatively construct their own ‘narrative of the self’” – mentioned by Giddens (1990) – while “creative tourism explicitly provides tourism destinations with opportunities to engage with their local culture in order to offer a unique experience. Creative tourism could thus be a very welcome

alternative to those destinations providing a ‘copy and paste’ reproduction of culture.” The main reasons to believe in that lie in the fact that it provides consumers with the opportunity to be creative, thus avoiding the “McGuggenheimization” phenomenon of cultural experiences and enhancing intangible resources, which reduces production costs and increases the destination’s flexibility (Richards & Wilson, 2007; Evans, 2007; Fundação de Serralves, 2008).

Campbell (2009, What is Creative Tourism?. para.2) offers another definition based on her own creative tourism business: “tourism that offers visitors a creative pursuit (including arts, crafts and cookery workshops), with the opportunity to stay in high quality accommodation and to connect with local people in a distinctive destination”.

Jelinčić and Žuvela (2010, p.81) argue that Richards and Raymond’s (2000) definition of creative tourism focuses only on the tourist perspective, and even if they agree with this definition at a certain level, they claim that it neglects an important aspect: the perspective of those who offer a tourism product. For these, creative tourism may mean “the creation of totally different and new business models which are based on creative production, management, marketing or sales” (Jelinčić & Žuvela, 2010, p.86). They assert that “creative tourism should provide a valuable experience for tourists and transfer unique values promoting local identities”, and that it is “a projection of new type of tourism in which natural, cultural and personal resources are not manipulated and exploited but valued and enriched” (Jelinčić & Žuvela, 2010, p. 87).

According to Hull and Sassenberg (2012, p.92), creative tourism is related to getting to know the people who live in a certain destination and to work with them developing some skills. The authors refer to Richards (2011) to state that “the main assets of creative tourism are manifested through local cultural traditions” and that they “are organized into visitor attractions and experiences that promote active skill development and participatory opportunities between hosts and guests”. Therefore, “local inhabitants are motivated to share their history and culture with visiting tourists preserving the originality of a place.”

The environment of a city is also mentioned as a key factor for creative tourism by some authors. Richards (2011, p.1239) argues that creative tourism is “about far more than the formal provision of learning experiences” described by Raymond (2007). Richards recalls Landry (2010) to state that “creative tourism provides opportunities for tourists to ‘get under the skin’ of a place: much of the activity is ordinary, like seeing people go to work, waiting in a queue to catch a bus, standing outside the office and smoking, buying a drink or a sandwich, chatting on the sidewalks, or watching young lovers canoodle on a bench.”

Dekker and Tabbers (2012, p.129) also put the focus on the environment, arguing that “at first the development of creative tourism was mainly focused on the creative activity of visitors, while today the creative environment in which the creative experience takes places is more centralized.” The authors refer to Binkhorst and Dekker’s (2009) assertion that “a merely product-oriented approach to the creative activity does the contemporary tourist no justice. They therefore advocated a more people-oriented approach. In this approach, the experience network is centralized and the touristic experience is named with all its active actors and its surroundings” (Dekker & Tabbers, 2012).

Dekker and Tabbers (2012, p.130) come up with a definition of creative tourism in which “the ultimate goal is to let the tourist be part of the new surroundings of his or her destination. In other words, the tourist becomes part of the creative core of a destination”.

According to Gordin and Matetskaya (2012, p.57), creativity can be relevant to any sphere of the city life, including socializing, shopping, services, telecommunications, etc. Therefore, the notion of creative tourism goes beyond the cultural sphere and cultural industries. It entails more economic sectors, such as those covered by the worldwide definitions of the creative economy (Howkins, 2001); the creative city (Landry, 2000); creative jobs and the creative class (Florida, 2002); and creative industries (Pratt, 2009, cited in Gordin & Matetskaya, 2012, p.58).

Gordin and Matetskaya (2012, p.57) argue that “the notion of creativity refers to the fact that tourists acquaint themselves with the tourist destination not only by being physically present but by being exposed to the cultural heritage that makes the city remarkable, and by means of consuming the local cultural products and events” and so “the look of the city, the services offered, the engineering communications, the education system and the transportation system could all be perceived as a source of inspiration if tourists are moved by what they see.”

Another approach to creative tourism focuses on the role of co-creation and participation. Creative tourism is about unique experiences. Binkhorst (2007, p.128) stresses the importance of the co-creation process in making an experience unique: “Experiences can only be unique when people not only play an interactive and participative role in undergoing them, but also in creating, designing, selecting and reflecting upon them. This implies the necessity for a co-creation tourism experience environment, where supply and demand meet and where dialogue between producers and consumers can take place.”

Pedrotti (2012, p.25) cites involvement and participation as key factors in creative tourism, arguing that they “are central to creative tourism, and to the concepts of co-creation and experiential learning which are essential in developing creative tourism”. Briggs (2005, p.11) also looks to participation as a key element of creative tourism.

Marques (2012, p.111) discusses co-creation experiences within the context of creative tourism. She sees participation as a key element, and recalls Richards and Wilson (2006) and Wurzbürger et al. (2010) to state that “when considering the definitions of creative tourism, the importance of participation and personal involvement of the visitor stands out, in particular when observed in relation to the vast field of cultural tourism” (p.113).

Citing Pine and Gilmore (1999), Richards and Wilson (2006) and Wurzbürger et al. (2010), Marques (2012, p.114) states that “the increasing participation and involvement of visitors might occur to different degrees, from attending a festival to creating artifacts that will become her/his souvenirs.” Marques talks about a “(con)fusion” between supply and demand as a main feature of creative tourism. Based on Richards and Wilson (2007), she argues this is due to the fact that “tourists also play the role of producers of the product they consume, becoming then co-creators together with providers, or simply ‘prosumers’.”

According to Marques (2012), “creative tourism is a form of tourism based on experiences and the focus of touristic activity is on the experience itself more than on the service provider or the tourists themselves” (p.113), and is also about “living in and experiencing cultures different from the home culture of the visitor” (p.114).

Another recent and contrasting approach to creative tourism was put forward by Jian (2011, p.1), who argues for the existence of a creative tourism industry as a “new model for industrial development”, instead of a product or form of the existing tourism industry. The author also stresses the important role played by creative industries within this context: “creative industries are becoming an important driving force for promoting the rapid and

healthy development of tourism industry.” Jian believes that creative tourism “is the derivatives of creative industries” and that “creative tourism industries are full of market value, creativity and the process of tourism embedded with creative elements. They can not only enhance the existing tourism products and services, but also can shape emerging industries”. Thus the author looks at creative tourism industry as “an inheritance and extension culture in the field of tourism”, which is “not only the advanced stage of tourism but also the inevitable trend of traditional tourism”; it “represents the trend of the culture development and tourism updating” (Jian, 2011, p. 1).

One can argue that creative industries have an impact on tourism mainly because this kind of business brings innovations in products that attract visitors to a city. In the case of Singapore, Ooi (2007, p.240), states that “tourism will both support and benefit from the creative economy. Tourists will consume many of Singapore’s creative products, especially those in the arts and cultural sector. A lively and exciting creative economy will also promote Singapore’s image and attract more tourists.”

3.3 Developing creative tourism supply

Andersen and Prentice (2007, p. 90) point out that

Creative tourism supply is different to traditional approaches to supply and demand, both in conceptualization and delivery. Creative tourism supply starts from the stance that *creativity* rather than mindlessness is the objective of being a tourist, at least for part of a tourism trip, and possibly for all of a person’s time away from home. Indeed, this may apply to some package tourists, who may be re-conceptualized as wanting choice and the opportunity to develop interests. For these tourists the package is merely a vehicle to enable engagement in specialist interests that a destination may cater for, but for which the package was not necessarily intended.

Andersen and Prentice (2007, p.91) refer to Bourgeon-Renault and Cunnell (2005) and Prentice (2000) to state that “the key to creative tourism supply is the recognition that tourists (and others) contribute to their own product, by their cultural capital, expertise, experience, emotions and the like.” For the authors, “products are effectively bespoke, the antithesis of the standardized tourism of package holidays. All that suppliers can do is to *facilitate* experiences for tourists and suggest meanings: they can *supply* neither.” This process is called “creative coproduction” (see Figure 6).

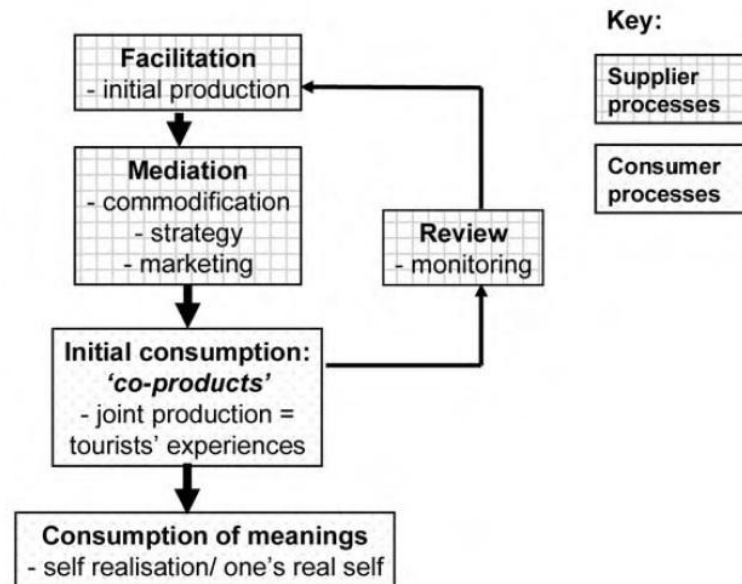


Figure 6: *Co-production in supply*

Source: Andersen and Prentice (2007, p.91)

“From such a perspective, suppliers need to think of the utilities, experiences and symbols they can use to proffer their tourism offerings as suggestions to drive consumption. These are the *three levels of consumption* that define tourism benefits to tourists” (Andersen & Prentice, 2007, p.92).

Richards and Wilson (2007, p. 19) assert that

The modern art of creative development therefore lies in transforming intangible elements of the culture of a place into ‘experiences’ that can be consumed by tourists. This is a complex process that requires the coordination of cultural and creative hardware – infrastructure/spaces for creative production, consumption and prosumption – , creative software - atmosphere/ambience, fashion, quality of life, perceived diversity, ‘vibrancy’ – and creative orgware – sectors, industries, clusters, policies, governance. Through the combination of this three elements, it is possible for cities and regions to develop a range of experiences for tourists as well as residents.

Based on New Zealand’s attempt to develop a creative tourism supply, Raymond (2007, p.154) points out some issues that should be considered in developing creative tourism offers. These are:

- Language – which has to do with coming up with specific vocabulary in order to define the main elements of a creative tourism offer. The found terms were “tutors”, “workshops” and “participants”. However the author argues that it can sound too formal or ambiguous for non-English speakers.
- Workshop topics – those should be related to distinctive features of the destination and internationalized. The questions asked in order to develop workshops in Creative Tourism New Zealand is: “‘Is this topic part of New Zealand’s way of life?’; ‘Can it be taught in a way that is distinctly New Zealand?’; and ‘Will visitors be interested?’ Is this the best way to decide what workshop topics to include?”

- Supply-led – the offer is based on the tutor’s workshops, which the author considers is not ideal from a business perspective.
- Demand – In New Zealand there are two main profiles of workshop participants: backpackers (cash-poor e time-rich) and baby-boomers (cash-rich and time-poor). The main concern here has to do with the attempt of trying to reach these tourists through the same marketing initiatives, which can lead to failure.
- New Zealand – creative tourism can be seen as evolving, in a optimist perspective but also the contrary can occur. The author states that the question that one should ask is “will creative tourism become more successful in other countries?”
- Finances and business models – the current strategy for creative tourism in New Zealand looks at tutors as costumers and not as suppliers. If the contrary happened, it would allow them to develop “commissioned product”, which could involve tour operators in the process. The question that needs to be done here is “Are there more entrepreneurial ways to develop creative tourism?”
- Commercial company or trust? – One should ask “which structure is the most suitable for developing creative tourism?”. Those could be a not-for-profit structure or a commercial structure, which happens in New Zealand.

Wurzburger et al. (2010), based on the book *Creative Tourism – A Global Conversation*, state that in order to develop creative tourism, there are five steps that should be taken:

1. Engage visitors in constructing the experience of a destination;
2. Develop public programming: courses, conferences, workshops, etc;
3. Provide opportunities to learn about a subject during stay and after departure (via website or social media);
4. Provide a range of experiences with different levels of participation. Visitors choose level of participation;
5. Integrate retail, dining and entertainment (RDE) as part of creative cultural district. (cited in Hull & Sassenberg, 2012, p.94)

Campbell (2010, Conclusion, para. 1), argues that “creative tourism development around the world, including the United Kingdom (UK), shows that it has mainly been driven by arts providers and public funding, and when this money dries up, projects have found it difficult to continue.” She believes that creative tourism in UK can only succeed if driven by the tourism sector which has the necessary means and business development expertise to be successful. In order to develop a creative tourism strategy, culture and tourism sectors should work together. Only by the combination of cultural managers’ creativity and the knowledge of tourism market experts is it possible to put innovative touristic products in the market (Fundação de Serralves, 2008, p.26).

“The development of the creative tourism market is determined by the involvement of all stakeholders in the process of creative tourism development, by their cooperation and interaction, as well as by the way in which interests are accommodated” (Gordin & Matetskaya, 2012, pp.64–65).

Creative tourism is challenging not only for destinations but also for visitors. In order to develop this kind of tourism, cities should be able to transform their intangible resources – which are part of a destination’s identity – into creative experiences for visitors, through creativity (Fundação de Serralves, 2008, p.35). Marques (2012) seems to agree when she stresses that “in order to offer experiences to tourists, communities and local experience

providers must not only possess resources, but also identify and develop them as experiences”. She goes on to state that “the first step is then to know what resources are available in a specific place, well-defined in terms of geographical, social and symbolic limits.” These “have to be managed according to tourism policies and strategies”, but “in the field of creative tourism, there is the risk that policies and well-structured strategies work may have a negative effect” so there is a “need to adopt a flexible approach to creative tourism development” (Marques, 2012, p.116).

The development of creative tourism, Marques argues, does not focus “on mass markets, but rather on small scale businesses, led by lifestyle entrepreneurs”. Even though there may be obstacles to developing creative tourism offers, “with the community involvement and several partnerships, it is possible to boost creative tourism experiences, managing resources, structuring products and creating meaningful experiences” (Marques, 2012, p.125).

In order to determine the creative tourism supply, researchers have singled out several key factors. For Ohrodska-Olson and Ivanov (2010, cited in Gordin & Matetskaya, 2012, p.65) they are the following:

- local tourism infrastructure
- hospitality
- unique local arts and crafts
- unique local cultural offerings
- creative industries
- other types of tourism.

Events also play an important role in attracting tourists to a certain destination, either in high seasons or low ones. In research developed for St Petersburg, Gordin and Matetskaya (2012, p.70) point out that, in the sphere of creative tourism, it makes sense to talk about festivals with a certain level of interaction. They also put forward a hypothesis that a number of parameters play a crucial role in making a festival an interactive one. “Meeting the ‘interactivity requirement’ can facilitate the development of creative tourism.” They consider the following to be crucial in this respect:

- Making interactive events part of the festival programme
- Contest events (contests for the best costume, the best drawing, the best bouquet, etc.)
- Educational events (master classes, public lectures, etc.)
- Events oriented toward promoting professional communication (seminars, conferences, debates, etc.);
- Events oriented towards non-professional communication (meeting actors, visiting backstage spaces, etc).

Fenich (2005) agrees with these authors when he singles out another phenomenon that motivates the development of creative tourism on the basis of consumer demand – that is the meeting, or MICE⁶ industry (cited in Gordin & Matetskaya, 2012, p.64). Based on Fenich’s idea, Gordin and Matetskaya point out that “MICE-tourism offers a wide range of training and game sessions in museums, palaces and parks. These activities, according to the organizers, promote team building, creating incentives for workers to achieve self-realization.

⁶ MICE is an acronym for the Meetings, Incentives, Conventions/Conferences and Exhibitions/Events tourism segment.

The organizers are able to create an unusual atmosphere for business events scheduled in the programme of visits to tourist destinations” (Gordin & Matetskaya, 2012, p.64).

Dekker and Tabbers (2012) argue that government can stimulate the development of creative tourism. In order to do so, three main steps should be taken:

1. Stimulate a dialogue: “The more time and effort is invested in this step, the more interesting and lasting the results will be.” The author refers to Binkhorst and Dekker (2009) to state that “it is important to map the complete experience network of the tourist and all actors involved in the city.” They add that “the challenge is to stimulate a lasting dialogue between the actors within the creative core themselves and between the actors and the creative tourist in the centre of the network. The dynamics of this dialogue make up for a larger part of the creative environment” (Dekker & Tabbers, 2012, p.130).
2. Seeing possibilities: “Which individual dialogues are interesting enough to invest in? Where are the surprising combinations and interesting market potential?” are the questions that should be asked. “This not only asks more in terms of deepening the experience of the creative consumer, but also of the network itself. Developers of creative tourism (for example policy makers or local tourist offices) need to know the business of the creative core and acknowledge new initiatives and trends. The perspective should not be top-down, but from the core itself”. (ibid., p. 131)
3. Converting chances into cash: “The government should play a facilitating role in converting chances into cash. A lot of initiatives come a long way because of intrinsic motivation, but sometimes they need a little push to really succeed. If the network functions well and the government has the appropriate role, the government will know which initiatives to stimulate and where a little adjustment is needed towards its own touristic (policy) goals” (ibid, p.130).

They add that “steps 1 to 3 should be a combination of the extrinsic and intrinsic motivation of the network. A good mix of both motivations is the basis for a successful execution of the development model. A successful contemporary approach of creative tourism starts not only with redefining the meaning, but above all with the right approach towards the creative network in which the municipal centre should take its own specific place among smaller and medium sized cities” (Dekker & Tabbers, 2012, p.131).

Seeing creative tourism as connected to creative industries, and with the Nanjing Tulou case as basis, Jiang (2011, p.3) proposes some suggestions for creative tourism development:

1. Serving the public, which has to do with the acceptance by tourists of a high conception of cultural creativity, under premises of avoiding homogeneity with other tourism products.
2. Regional economic development; the potential stimulus to the regional economy is valuable in determining the viability of creative tourism.
3. Brand operations and the continuous industrialization, which has to do with optimizing the product chain.
4. Expanding the tourism market based on the fame of films, television programs and theatrical performances.

Jiang (2011, p.3) also stresses souvenirs, which should “not only reflect local culture and traditions, but also meet psychological and spiritual needs for memory and appreciation”.

Even though the author argues about the Toulou case, which concerns souvenirs, it is undeniable that this can also be applied to other destinations.

3.4 Creative tourism worldwide

Many destinations, being aware of the shift towards creative experiences in tourism, are trying to seek new ways to apply those concepts to their tourist offers in order to give tourists what they look for and to gain a competitive advantage over other destinations. Campbell (2010) lists some of the creative tourism experiences offered by many destinations worldwide:

- Bone carving with Maori tutors delivered through Creative New Zealand;
- Gastronomic breaks in Barcelona where participants learn about and shop for produce in La Boquera, the outdoor market, before being taught how to cook them;
- Native American pottery workshops in Santa Fé to Ceòlas;
- A music and dance summer school in South Uist, Scotland, featuring tuition in piping, fiddling, singing, dancing and the Gaelic language. (Campbell, 2010, Why Creative Tourism? para. 9)

Actually, many destinations around the world have been trying to develop a creative tourism strategy of their own. Examples of this can be found at:

- New Zealand – Creative Tourism New Zealand (<http://www.creativetourism.co.nz/>)
- Barcelona, Spain – Barcelona Tourisme Creatiu (<http://www.barcelonacreativa.info/principal.asp>)
- Santa Fe, New Mexico – Creative Tourism Santa Fe (<http://santafecreativetourism.org/>)
- Galicia, Spain - Creative Tourism Galicia (<http://creativetourismgaliciapcat.blogspot.pt/>)
- Austria – Creative Tourism Austria (<http://www.kreativreisen.at/en>), which aggregates the creative tourism offer of the cities of Vienna, Lower Austria, Upper Austria, Salzburg, Burgenland, Styria and Tyrol
- Thailand – Creative Tourism Thailand (<http://www.creativetourism.com/en>), which aggregates the creative tourism offer of Koh Chang, Chiang May, Pattaya, Amphawa, Nan, Ko Kret and others.

Global efforts have been made to provide tourists with information about this kind of tourism. Since “creative tourists explore new destinations with the aim of living different creative experiences – through educational activities, creation process or exhibition of their talent”, it is important “to propose them destinations and activities that satisfy their special interest in experiencing a culture” (International Creative Tourism Network, n.d: Presentation, para. 1). To fulfil this aim, the Fundació Societat i Cultura (FUSIC Foundation)⁷ ADC, EP from Barcelona and the Osservatorio, from Rome, have created the International Creative Tourism Network (ICTN).

⁷ FUSIC is a non-profit private foundation specializing in cultural and artistic management. One of its special features is offering culture to the whole society, without excluding anybody. It acts across the whole nation (<http://www.cultureactioneurope.org/network/cultural-organisations/46-cultural-organisations/216-fusic-arts-and-culture-society?e4b73c3745ac4bc374714928e835769b=73e9ab..>)

The main objective of this network is “to help creative tourists to find the proposals and destinations that better answer to their expectative in matter of creative atmosphere, authenticity, friendliness and infrastructure, independently of their, demographic importance or international influence” (ibid., para. 3). The other objective is “to identify and support ‘territories’ that have a potential and the intention to open themselves to creative tourism, through consultancy and promotion” (ibid., para. 4). Generally, the main goal is to offer a platform in which demand and creative tourism proposals can collaborate, either in theory or in practice (ibid., para. 5).

4. TOURISM AND NEW TECHNOLOGY

Hull and Sassenberg (2012) argue that recent research (Richards, 2011; Wurzbürger et al., 2010; LCEEI, 2008) indicates that “the development of creative activities also requires a holistic, multi-sectoral approach that integrates experiential programming, the use of Internet communication technologies (ICT) and visitor engagement.” The authors add that “success requires partnering with people working in the creative industries to foster innovative approaches that provide credibility and quality service in terms of new visitor experiences and products” (Hull & Sassenberg, 2012, p.95).

According to Gordin and Matetskaya (2012, p.61), “tourists strive to be discoverers or pioneers in the sphere of the arts, they are eager to learn original techniques used in creating cultural and art products. For example, tourists are interested in being introduced to authentic technologies used in building houses.”

New technologies and new media now play an important role in the way people communicate and live a touristic experience. This can both enhance the experience and make it easier for visitors to interact and communicate with local people while visiting a destination.

The existence of new forms of interaction and of new opportunities for intercultural communication while traveling have enhanced the development of creative tourism in the past twenty years. Due to the development of social networks on the Internet and the availability of gadgets such as translators, navigators and local SIM-cards, new communication formats between tourists and the locals have emerged. Youth tourism organizations are highly active in this field, as evidenced by the existence of educational programmes, language learning programmes, and work and travel programmes (Gordin & Matetskaya, 2012, p.61).

4.1 New technology vs emerging technology

The Business Dictionary (<http://www.businessdictionary.com>) defines technology as “the purposeful application of information in the design, production, and utilization of goods and services, and in the organization of human activities”.

There are five categories into which technology is divided:

1. Tangible: which includes blueprints, models, operating manuals, prototypes
2. Intangible: consultancy, problem-solving, and training methods
3. High: entirely or almost entirely automated and intelligent technology that manipulates ever finer matter and ever powerful forces
4. Intermediate: semi-automated partially intelligent technology that manipulates refined matter and medium-level forces
5. Low: labour-intensive technology that manipulates only coarse or gross matter and weaker forces (id.).

According to Qiang (2011, p.6), “emerging technologies are innovations based on sciences. They are able to create a new industry and transform an old industry. These technologies have characteristics like non-sustainability, creative extermination, enormous uncertainty and complexity, etc.”.

The Business Dictionary (<http://www.businessdictionary.com>) defines emerging technologies as “new technologies that are currently developing or will be developed over the next five to

ten years, and which will substantially alter the business and social environment. These include information technology, wireless data communication, man-machine communication, on-demand printing, bio-technologies, and advanced robotics.”

According to Qiang (2011, p.1),

Emerging technologies must possess the following elements at the same time: first, this technology is coming into being or still developing, it is newly started. Some technologies may have come into being for a long time but they are under constant development, like Internet technology, which are still categorized by researchers as emerging technologies. Second, these technologies are not traditional technologies but high ones. If a technology does not fall into high technology group, it is merely a new technology routinely talked about by people, not an emerging technology which is discussed by us at this moment. Third, these technologies should bear great influences to economic structure and industrial development. If a technology does not have such influences, we can simply put it into group of ordinary high technology or premature technology.

People usually refer to new technology and emerging technology as if they were the same. However, there is a difference between these two terms:

A high technology is not necessarily a technology which is coming into being or developing, or is not necessarily able to have great influences to economic structure or industrial development. A new technology is a newly developed technology, though, it may not be so complicated, not to say having enormous influences to industrial development. Therefore, the range covered by emerging technologies is smaller than that of high technologies or new technologies. Only a portion of high or new technologies are emerging ones. (id.)

4.2 Applying Technology to Cultural Sectors

The Arts Council of New Zealand (2011, p.5) gives two important definitions within the context of technology applied to the art sector:

Media arts: “artworks that have been created with the use of digital and new media technologies (including analogue technologies) and presented within a screen-based, electronic, virtual network or mobile domain” (id.).

Digital platforms: “the use of digital technologies as a medium to engage with audiences, to promote and discuss artwork, to document and archive work, and/or to distribute work and make it more widely available” (id.). “Examples of digital platforms that may be used to engage, promote, document, archive, discuss or distribute work include: the Internet, mobile devices, e-books, computer tablets, compact discs (CDs), digital versatile discs (DVDs), digital television (DTV), electronic ticketing systems, and customer relationship management (CRM) databases” (ibid., p.16).

The development of new technologies has an impact on the way people appreciate art and the way they look into other creative businesses. “With continuous emergence of the new technology means, new forms of art expression arise. When network technology, digital imaging technology, interactive technology and many other technical means become ‘materials’ of artistic creation, people are no longer satisfied to appreciate art passively, and

more want to participate in the dialogue and exchanges with the works” (Feng & Xu, 2009, p.1628).

In the work *Cultural Tourism in Europe*, it is argued that “cultural attractions are increasingly trying to activate the currently passive impact of television and other media through the introduction of new media into the attractions themselves. The animation techniques pioneered by attractions such as the Jorvik Centre in York (UK) are now being joined by more sophisticated uses of interactive media to animate and activate static cultural attractions” (ATLAS, 2005, p.239).

Feng and Xu (2009, p. 1631) argue that

With the development of digital media technology, interactive technology and sufficient integration of art and technology, the form for the public to participate and experience public art has basically changed. Public art can make artists, works and the audience interact by the image, voice, and act identification, and realize of two-way exchange of art creation and art experience, breaking the one-way mode of art activities.

Applying new technology into cultural attractions can be advantageous, especially in the following two contexts:

- In attractions where cultural artifacts are missing or need to be reconstructed. At archaeological sites, for example, three-dimensional reconstructions of buildings can be displayed interactively, allowing visitors to view the reconstructions from different angles, and perhaps even try out various 'what if' reconstructions of their own;.
- In attacking the problem of rising labour costs in the cultural sector. Most cultural attractions are fairly labour-intensive, and... labour costs in the sector inevitably increase faster than costs in the economy as a whole... Capital investment in labour-saving technology may at first sight seem an unlikely prospect, but the chances of attracting commercial sponsorship for such new developments are much greater than those of attracting subsidies to cover growing personnel costs. We are therefore likely to increasingly see information staff being replaced by touch-screen displays, and human animateurs by robotics. New technology may also help cultural attractions cope with the increasing diversity of the cultural audience. In the past, cultural visitors were happy to accept the products offered to them. Today, visitors are increasingly able and willing to challenge and extend the meanings of cultural products, and this creates a need for increased diversity in cultural attractions (ATLAS, 2005, p. 239).

According to Feng and Xu (2009, p. 1631), digital media technology allows the existence of an “interactive art”, in which producers can work closely with their audiences.

Interactive public services, interactive television, interactive film, interactive games and interactive installation art are the new forms based on the development of the 'interactive' technology platform. The development of digital media technology enables the development of art form to built on the digital technology platform that use 0 and 1 as the most basic unit of information. It can convey art thoughts and humanities information based on the expression of information technology, and make art form be a virtual existence, or, a special form. It makes the imagination and creation of artistic expression fully liberate in support of information technology. It can convey the plane

image, three-dimensional image and multi-dimensional image, or even an object in all-directions.

Digital platforms provide people with the opportunity of doing things in different ways:

- For the arts sector it means new ways of viewing, reading, hearing or otherwise accessing the arts; new ways of responding to, and engaging with, the arts; new ways of distributing, promoting or selling the arts. For some a digital platform may be where they first engage with a particular artwork or artform – for others it will mean a new way of doing something they've done previously;
- Digital platforms also offer a potential for artists to directly access and relate to audiences and supporters worldwide. For the savvy New Zealand artist or arts organisation, a world-wide niche market may be larger than the entire New Zealand population, leading to new audiences and new income opportunities that may be accessible without leaving New Zealand;
- Archives of past work and documentation of an individual artist's or organisation's practice can also be made more accessible through the use of digital platforms. (Arts Council of New Zealand, 2011, p.5)

To adapt and take advantage of all these opportunities, people working in the arts will need to acquire or access new skills, and redirect their existing resources and budgets away from older technologies towards the digital platforms that work best for them (Arts Council of New Zealand, 2011, p.5).

Digital platforms are affecting the practice and content of the arts – the way artists create and present work, and the subjects they choose for their works. The Arts Council of New Zealand (2011, p.6) identifies the following examples:

- Computer games have become sites for the creation of a new genre of artworks, including internationally celebrated works such as those by ex-pat New Zealander Julian Oliver.⁸
- Networked environments support the creation of artworks that exist in multiple locations or that are distributed virtually through many sites – for example, Douglas Bagnall's early work *The Filmmaking Robot*, which depended on Wellington's free wireless network infrastructure, and New Zealand artist Kentaro Yamada's interactive video screens, which question our reliance on reality for communication.⁹
- New Zealand's collaborative research and development environment has seen practices and innovations in AR (Augmented Reality) developing here as quickly as anywhere else in the world.¹⁰
- Groups that mix audiences across the internet, live performance and digital broadcasting for example Blast Theory¹¹ or Upstage.¹²
- Computer tablets like the Kindle or iPad may lead to new literary styles that respond to where, when and how people are reading eBooks.

⁸ See www.selectparks.net

⁹ See www.kentaroyamada.com

¹⁰ See www.youtube.com/watch?v=ZKw_Mp5YkaE

¹¹ See www.blasttheory.co.uk/bt/index.php

¹² See www.upstage.org.nz/blog

According to Arts Council of New Zealand (2011, p.6), “the challenge for any arts funding organisation, particularly in a time of static or decreasing funding resources, will be to decide how best to direct, or redirect, resources to support developments in media arts and help arts organisations to realise the potential of digital platforms.”

Within the context of the development of digital platforms as more interactive and personalized way for arts organization to engage with the public, the Arts Council of New Zealand (2011, p.10) states that there are some relevant areas that tend to grow (see Table 4).

Growing area	Why?
Content creation	Consumers and users will continue to be active in creating content, from editing home videos to be shared with family members, to creating ultra-low-budget movies. The line between creating and consuming content will continue to blur – this is sometimes referred to as a “pro-am” or “prod-user” revolution.
Personalised content	Consumers are not only more likely to create and distribute their own personal content, but also more likely to consume content targeted towards their own tastes. The world will continue to move towards niche markets and personalized content, away from mass marketing and mass distribution.
Power and affordability	Supporting this trend will be continued improvements in hardware power and affordability, and an increasing range of applications (“apps”) that enable users to access, view and use recordings, images, music and e-books.
Social networking sites	There will be further evolution of social networking sites, – such as YouTube, Twitter, Facebook and LinkedIn – for posting and promoting both commercial and user-generated (personal) content.
The “long tail”	This is a term used to describe opportunities offered by the Internet and web-based commerce. It refers to using Internet connectivity to sell a large number of unique items to many customers in relatively small quantities. People that buy the hard-to-find or “non-hit” items form a customer demographic called “the long tail”.
Direct-to-fan	This is a business model used by independent musicians and others in the music industry, which allows the artist to create interest in their music directly with their fans. A direct-to-fan model may be of use to artists operating in areas other than music where an artist or group of artists are looking to leverage a fan base throughout their career.
Digital distribution channels	There will be continuing use of online music distribution mechanisms, a growth in the publication and distribution of e-books, and increased use of high-definition digital equipment to make performing arts more widely accessible.
Crowdfunding	Crowdfunding websites enable artists, arts groups and organizations to ask friends, family and their fan base for small donations to help complete a project. In the US over \$80 million was raised for creative projects in two years through crowdfunding channels.
Growth of mobile devices and apps	Growing numbers of subscribers to mobile devices will have access to additional features such as streamed content, as well as an increasing number of apps that enable the mobile user to access, view and use recordings, images, music and e-books.
Collaborative consumption	A rise in the use of economic models based on sharing, swapping, bartering, trading or renting that have been enabled by advances in social media and peer-to-peer online platforms such as TradeMe & CouchSurfing.
Traditional forms will continue	Traditional ways of engaging with the arts offer unique experiences that digital environments can’t reproduce, such as presentations of live music, dance and theatre performances in the immediate presence of an audience; viewing paintings, craft works or installations in a gallery; and the reading of printed books.

Table 4: *Growing areas in engaging audience for arts organizations***Source:** Adapted from Arts Council of New Zealand (2011, pp.10–11)

4.3 Applying technology on touristic experiences

Brysch and Caldeira (2012, p.82) argue that one should consider the existence of a “tourism 2.0”, where augmented reality¹³ brings new life into historical places, by adding virtual features in real spaces. It also can provide one with useful information about the collection of a certain museum or locate the nearest restaurant.

Besides augmented reality, social networks are another application of new media technology to the tourism sector. According to Abrantes, Kastenholtz and Lopes (2010), “social networks are changing the way tourists plan their trips. These websites allow users to interact and share their opinions with others about touristic attractions, hotels and restaurants. Probably the largest community of travel/tourism presented online is Tripadvisor.¹⁴” They also point out that “Those virtual communities can be a way for promoting a destination, a tool to evaluate the tourist satisfaction with a destination, as well as an important source of innovation for service providers” (Abrantes, Kastenholtz & Lopes, 2010, p.92). Furthermore, Alves, Ferreira and Quico (2012, p.98) observe that “when travelling, many tourists choose to stay connected to the Internet and social networks. Sharing experiences while living them has become an important part of many people’s vacation experience.”

It is important to bear in mind that “worldwide a recent growth area has been the use of mobile phones and devices. The International Telecommunications Union estimating there would be 5.3 billion mobile subscriptions by the end of 2010. This equated to 77% of the world’s population” (Arts Council of New Zealand, 2011, p.8). The use of these devices has allowed tourists to change the way they plan their trip, and the way they get involved in the touristic experience. Alves, Ferreira and Quico (2012, p.98) recall Höpken et al. (2010) to state that “mobile applications in tourism are also increasingly successful – building on their ability to offer support to tourists within a destination, giving them access to information anytime and anywhere.”

An example of the use of new technology in a tourism experience is in the concept of “transmedia storytelling”, which uses different platforms to tell stories. In Porto, a “location based transmedia storytelling” pilot experience – travelplot Porto – was developed in order to understand the implications these kind of techniques have for the tourism sector (Alves, Ferreira & Quico, 2012, p.95).

The authors define location-based transmedia storytelling as the “the art of telling stories based on a specific location through multiple-media platforms with audience participation, where each storyline makes a valuable and distinctive contribution to the story”. The main objective of this project is “to create an emotional and engaging experience for tourists visiting Porto that allow[s] them to have a personalized visit, tailored to their tastes and participation” (ibid., p.96). The digital platforms used in the project were:

¹³Augmented reality (AR) is a live, direct or indirect, view of a physical, real-world environment whose elements are augmented by computer-generated sensory input such as sound, video, graphics or GPS data. It is related to a more general concept called mediated reality, in which a view of reality is modified (possibly even diminished rather than augmented) by a computer. As a result, the technology functions by enhancing one’s current perception of reality. In contrast, virtual reality replaces the real world with a simulated one. (<http://mashable.com/follow/topics/augmented-reality/>)

¹⁴ See <http://www.tripadvisor.com.br/>

- iPhone application – the main platform for this experience on account of its mobility and growing use by tourists as both a map and an information service
- Website - with the primary purpose of aggregating information from the experiment
- Social networks – such as Facebook, Twitter, Pinterest
- Videos uploaded online – which allow interactivity between characters and tourists.

The project is still ongoing, but the authors state that the tourists seem to commit to this pilot experience “because they get to know some of the main sights through an active and fun experience as well as get to know other secret sights and interact with locals at live events that otherwise would not be possible”(ibid., 96).

Within the context of creative tourism, Epstein and Vergani (2006) developed a pilot mobile technology walking tour in Venice, proving that the creative tourists can use that kind of technology to build their own narrative and to choose what to know and who to know while visiting Venice. Their main goal was to discuss “how mobile technology production techniques can position travelers as co-producers and creators of local interactions” (p.1379).

At any moment, the tourist is free to pause, fast forward and rewind the tour presentation by tapping on the appropriate control panel button, so this way it is possible for the visitor to jump out of the tour experience and talk with local people or enter local establishments... This co-production of the media was done by users in four different formats: audio-visual landscapes, documentary video, semi-private clubs, and character encounters. (Epstein & Vergani, 2006, p.1375)

The pilot mobile technology walking tour combined three key resources: content development, which includes a 3km loop, guided by five local craftsmen/artists who speak for about 15 minutes along one segment of the course, adequate software and hardware, and the use of physical and social surroundings. The devices used in this work were cellphones, as they were owned by the majority of people at the time (Epstein & Vergani, 2006, p.1374).

One of Epstein and Vergani's main conclusions was that this use of media was very successful with users: “87% of those who took the tour responded ‘yes’ to the question of whether the ‘media was successful in making you feel intimate and connected to the characters’ and 90% of them have responded positively to the question of ‘does this media form make you feel immersed in the environment?’” (Epstein & Vergani, 2006, p.1373).

The authors note that

A more extreme version of this co-production role can be found in media forms that are entirely created by users such as blogs and the Yellow Arrow System. Yellow Arrow advertises itself as the largest public art project in the world. They sell stickers with a unique code that when entered into an sms (cell phone text message) and sent to the Yellow Arrow home number, automatically generate replies with a message from the owner of the sticker... What seems most feasible for future development is a system that would allow user input and chatting online after the experience. There are many models for how this could be done, but new mobile technologies such as life blogging (posting pics and text to a blog from the user's phone) show a technical path to allow users to continue the experience of the tour online afterwards and possibly create a community of commentators and activists (Epstein & Vergani, 2006, p.1379).

Schwinge, Grtin, Retschitzegger and Werthner (2008, p.29) discuss location-based systems (LBS) arguing that in tourism they can “provide so-called mobile tourist guides by delivering relevant information to tourists on the spot, therefore more and more supplementing traditional maps and guidebooks”. The authors refer Baus et al. (2005) and Berger et al. (2003) to state that “a mobile tourist guide combines a geographic information system (GIS) and a tourism information system (TIS)”.

They also reference Meng and Reichenbacher (2005) in stating that “geographic data in form of mobile maps represent one cornerstone, since nearly all tourism relevant information link to a geographic location. Such a map provides the tourist with a snapshot of his/her environment at a certain location and time, presenting highly selective information relevant to the tourist, which has to be generated on the fly to be up-to-date.”

Schwinge et al. (2008, pp.29–30) add that “tourists’ activities can be enhanced through different kinds of maps, ranging from a street map for city-trips to a topological map used for mountain tours”, and that “a mobile tourist guide has to be open to be adjusted to various GIS. Tourism data... is obviously subject to dynamic changes, as attractions can be temporarily closed, restaurants can change their special offers on a weekly basis, and open-air concerts can be cancelled due to bad weather conditions”.

5. METHODOLOGY

5.1 Introduction

A case study research was applied as part of this work. This method is considered to be the appropriate means to provide answers to exploratory questions, such as “how” and “why”, about “a contemporary set of events on which the researcher has little or no control” (Yin, 2009).

Based on the literature review, one can argue that different strategies and approaches are being taken worldwide in relation to creative tourism. Furthermore it is possible to acknowledge that recent literature does not approach the use of new technology and/or new media in creative tourism. Therefore, there is a gap in the literature that this work aims to contribute towards filling. This dissertation aims to examine the phenomenon of creative tourism in the context of the city of Porto, Portugal, and to understand how new technologies can be applied to devise a new strategy for this sector. In order to achieve this goal, two main research questions arise:

RQ1. What would be the best strategy to develop the creative tourism sector in Porto?

In answering this question, the best strategy for Porto will be set out and the current state of Porto’s tourism creative supply will be analysed.

RQ2. How can new technology be integrated into the Porto’s creative tourism strategy?

In answering this question, expert insights will be gathered about how new technologies can be integrated into the creative tourism supply in Porto, and which technologies are currently being used in the city’s tourism sector.

5.2 Research Process

In order to achieve the main goal of this dissertation, a review of the existing literature was conducted followed by a qualitative approach. Furthermore, both personal and online, in-depth semi-structured interviews were conducted (see Appendix A) and documentation was analyzed to provide sources of evidence. All personal and Skype in-depth semi-structured interviews (ranging from 30 to 90 minutes) were recorded with consent. Thus, a thematic content analysis was conducted as a qualitative approach.

This type of interview was chosen because it makes it possible for the researcher to question the respondents on key issues, as well as to discover their opinion on other topics. In addition, the respondents can be asked to provide their own insights on certain events (Yin, 2009, p.107). Documentation is a source of evidence for the case study method. It makes it possible to corroborate statements, make assumptions and to provide evidence from other sources. Furthermore, on account of to their overall value, documents play an explicit role in any data collection for conducting case studies (Yin, 2009, p.103).

Both research techniques and data collection are described according to each question, in Table 5 below.

RESEARCH QUESTIONS	RESEARCH TECHNIQUES	DATA COLLECTION
RQ1. What would be the best strategy to develop creative tourism in Porto?	Semi-structured in-depth, both personal and online, interviews Documentation analysis	Respondents: Paulo Ponte ¹⁵ ; Pedro Capelo ¹⁶ ; Susana Ribeiro ¹⁷ ; Bárbara Marto ¹⁸ ; Conceição Rios ¹⁹ ; Caroline Couret ²⁰ ; Brent Haniff ²¹ (conducted on Skype) Documents: <i>From Cultural to Creative Tourism – A proposal for the city of Porto</i> (Cepeda, 2009)
R.Q.2. How can new technology be integrated on Porto's creative tourism strategy?	Semi-structured in-depth both personal and online interviews	Respondents: All of the above plus Isabel Castro ²² , Soraia Ferreira ²³ , James Wilson ²⁴ and Susan Carson ²⁵ (conducted by email due to schedule incompatibility)

Table 5: *Research Techniques and Data Collection***Source:** Author

The respondents to RQ1 were selected on the basis of their role in the current strategy for Porto's tourism sector. Furthermore, they are aware of new technology and new media and have been applying them as part of that strategy. Privileged international contacts were also obtained, including key agents in the field who bring new knowledge and insights into creative tourism strategies.

Furthermore, Creative Tourism Barcelona and Creative Tourism Santa Fé were seen as best practices, as they were referred in the literature review by Campbell and also were examples founded online as destinations that have been developing creative tourism strategies.

For RQ2, the respondents were selected because they are part of (or have the potential to be part of) the current creative tourism supply in Porto and also because they add a novelty factor to the supply mentioned in Cepeda's (2009) findings. The main reason why this document was selected as source of evidence is that this is the only study about creative tourism in Porto known to date. Its findings are extremely important when it comes to mapping and selecting the key agents involved in any creative tourism strategy for Porto.

¹⁵ From CONTROL, S. Responsible for V Porto development. V Porto is a mobile app of the city of Porto.

¹⁶ From Porto Digital. Responsible for the project of the tourism of Porto's official online portal.

¹⁷ Director of the Tourism Department of the city of Porto

¹⁸ Marketing developer from Fundação de Serralves

¹⁹ From A Voar Por Cima – creative tourism project in Porto

²⁰ Manager of Creative Tourism Barcelona

²¹ Creative Tourism Consultant for the Santa Fe Creative Tourism

²² From Turismo do Porto e Norte de Portugal.

²³ Responsible for Travelplot project

²⁴ Sheffield's sector growth manager for the creative and digital industries

²⁵ Senior Lecture of Queensland University of Technology

For RQ2, all of respondents provided great insights about technology and tourism, and some of them have been applying new media and new technology into creative tourism strategies.

5.3 The case study

In recent years, the city of Porto has been asserting itself as one of Europe's most sought-after tourist destinations. Low-cost flights landing at the city's airport have contributed significantly to this (Cushman & Wakefield, 2009, p.2). According to Fernando Pereira, the airport's general manager, in an interview with Porto24, the airport welcomed 6 million passengers in 2011.²⁶

The city has a huge potential for economic growth, especially if there is investment to develop and improve the creative industries. Furthermore the strong connection between the city of Porto and its leading universities, such as the Universidade do Porto, Universidade Católica and Escola Superior de Artes e Design (ESAD), has arguably contributed to the emergence of a "creative class" (Florida, 2002, cited in Hull & Sassenberg, 2012 p.94). This has created the right environment to bring relevant knowledge to enable new economic activities, based on creativity and innovation. These activities are frequently based on the development and application of new technologies to other economic sectors.

Furthermore the city of Porto aggregates the key factors mentioned by Ohrodska-Olson and Ivanov (2010, cited in Gordin and Matetskaya, 2012, p.65) to be a creative tourism destination. It already has a local tourism infrastructure, hospitality, unique local arts and crafts and cultural offerings (<http://visitporto.travel/Visitar/Paginas/default.aspx>), as well as the creative industries (Fundação de Serralves, 2008) and other types of tourism: business tourism, urban tourism (city breaks), cultural tourism, events tourism, scientific tourism, nautical tourism, as well as gastronomy and wine, nature tourism, religious tourism, landscape and cultural touring, health and well-being (Câmara Municipal do Porto and Porto Digital, 2012, p.8).

These are the reasons why Porto was chosen as a case study.

²⁶ Original interview: <http://porto24.pt/porto/30122011/aeroporto-do-porto-atinge-o-passageiro-6-milhoes-e-quer-crescer-mais/#.UGWCe5jpeSo>

6. CREATIVE TOURISM IN PORTO – FINDINGS

6.1 What Would Be the Best Strategy to Develop Creative Tourism in Porto?

6.1.1 The creative tourism concept

From the interviews it was possible to ascertain that most agents of the touristic scene in the city were not really aware of what creative tourism means:

“I don’t know what creative tourism is.” (Fundação de Serralves)

“I don’t have any scientific definition for creative tourism.” (Turismo do Porto e Norte)

However, after some thought, there seems to be an agreement about the definition of creative tourism, which should be then considered from the demand point of view, since it has to do with tourists’ motivation. There are some statements that prove this idea:

“Tourists’ motivation is the key fact on defining any kind of tourism. Here the main goal would be to reach consumers of creativity.” (Porto Tourism Department).

“I think we can talk about creative tourism if the main motivation is coming to a destination in order to develop an activity related to creativity.” (Porto Digital)

Another main conclusion about creative tourism is that it is a niche market, related to the tourists’ profession. Furthermore, it implies experimentation, interaction between local artists and tourists and interaction between tourists as well:

“Cultural tourism is a niche market and so is creative tourism. And niche markets are also very related to one’s profession.” (Porto Tourism Department)

“It’s [creative tourism] not just about experimentation. It is also about the complicity that arises from being in a small group and communicating with the artist. Then they [creative tourists] communicate with each other. Many times some book activities for the same day and end up having dinner together.” (A Voar Por Cima)

6.1.2 Porto Creative Tourism Offers

There is an effort in Porto to investigate creative tourism. Since 2012 it been developed by A Voar Por Cima:

“A Voar Por Cima is a platform for promotion. It establishes the connection between visitants and local artists.” (A Voar Por Cima)

Activities are offered to tourists in the field of design and arts and crafts, allowing them to interact with local artists and to participate in creative activities:

“What we have are activities in the field of Arts and Crafts, such as tiles, gilding, braiding, ceramic, glass fusion, textiles, and plastic arts, where tourists can spend a day with a plastic artist, and fashion design, where it is possible to spend a day with a designer.” (A Voar Por Cima)

However, this platform is disconnected from main agents in the tourism sector. None of the respondents seemed to be aware of A Voar Por Cima’s existence, and it is evident that this agency was not getting to work with the others:

“Since we first started to work, we have been trying to get our activities in Porto’s agenda but we are not getting answers from the municipality.” (A Voar Por Cima)

In the work *From Cultural to Creative Tourism – A proposal for the city of Porto*, Cepeda (2009, p.40) identifies the main agents developing learning experiences related to creative industries in Porto (see Appendix D). The questionnaire sent to those agents was directly related to offers provided for tourists. From the interviews in this work, however, it became clear that at least some of these agencies do not offer activities to tourists. This is proved by the example of Fundação de Serralves, one of the bodies surveyed in Cepeda’s (2009) proposal:

“There are some activities designed for families, but we do not have workshops designed specifically for tourists. So those activities are not ministered in other languages.” (Fundação de Serralves)

However they have the potential to develop their offers for tourists:

“If we know that we will receive a group we have some activities that we can manage to offer.” (Fundação de Serralves)

Cepeda (2009) maps the key agents with the potential to design offers for creative tourists, in areas of the city with the most tourist traffic: the historical centre and Boavista (see Appendix D). From the results of the interview with A Voar Por Cima it is possible to add its areas of activity in the map (see Appendix E),.

6.1.3 Creative tourism practice abroad

During the development of this work, two best practices abroad were taken into consideration: Barcelona Creative Tourism and Santa Fé Creative Tourism. Both organizations take into account five key elements for developing their creative tourism strategies:

1. Coordination
2. Services provided by the creative tourism platform
3. Key agents involved
4. Creative pursuits offered
5. Promotion.

1. Coordination

Both practices seem to realize the importance of having both private operators and public operators in the coordination of creative tourism:

It is a project by FUSIC and Barcelona Tourisme. (Barcelona Creative Tourism)

This is part of the City of Santa Fé Arts Commission and it is funded by a lodger’s tax on room nights. (Santa Fé Creative Tourism)

2. Services provided

The need to define the services provided by the (online) platform set up to promote and develop creative tourism is also considered. On one hand the platform can provide a list of existing offers that may be booked, and on the other, it can also offer its services for creative visitors willing to develop some kind of professional activity:

On one hand, people can find directly some offers through the directory of our website. The other level is for us to offer our services, as a cultural foundation (FUSIC) to people that have some more “sophisticated” projects, like performing a concert. We help them finding the right venue, providing the technical production, audience, all the resources, adapted to their needs and budget. (Barcelona Creative Tourism)

The website was re-purposed for tourists and visitors looking for experiential travel and experiences. (Santa Fe Creative Tourism)

We are supporting the artists in Santa Fé with a platform to promote their workshops and classes (Santa Fé Creative Tourism).

3. Key agents involved

Both Barcelona Creative Tourism and Santa Fé Creative Tourism have identified some key agents capable of offering creative pursuits to tourists. They can be local artists and/or cultural organizations or schools capable of designing experiences for creative tourists:

Most of them [tourist receptors] are not establishments created for tourists but schools, school arts and cooking school, academies, cultural centres, that have been welcoming Barcelonans for decades and just adapt their offers to creative tourists. (Barcelona Creative Tourism)

We are supporting the artists in Santa Fé. (Santa Fé Creative Tourism)

4. Creative pursuits offered

The creative pursuits offered by these platforms are within the range of most definitions of the creative industries:

There is a very wide range that comes from gastronomy to performing arts, visual arts... it is very diverse... for the other activities we offer our services for, they are generally more related to music, we also design artistic routes to meet the local artists, gastronomy experiences... there are no limits. (Barcelona Creative Tourism)

...workshops including traditional fiber arts and photography. We also have a section for design and science so we are expanding on what creative tourism is, including a workshop where you can learn how to build a building with sacred geometry and things of that nature. (Santa Fé Creative Tourism)

5. Promotion

Promotion is an important aspect of developing these offers. This is what these platforms actually do: they promote creative tourism. Barcelona Creative Tourism and Santa Fé Creative Tourism seem to converge on using online platforms for promotion. Besides having a website as platform for aggregation of all offers, they manage to promote their activities on other online platforms, in which social media have a special impact:

We have been giving high importance to the social media, as they offer the perfect channel to disseminate human experiences. (Barcelona Creative Tourism)

We use predominately social media for advertising... Social media has been a powerful tool for us. We get 8500 visits a month from using social media. (Santa Fé Creative Tourism)

Events also play an important role in launching creative tourism and increasing its popularity:

The inaugural Santa Fé International Conference on Creative Tourism was a first-of-its-kind effort, bringing together a global community of tourism professionals, creative thinkers, and UNESCO Creative Cities representatives, to consider a redefinition of the travel experience. (Santa Fé Creative Tourism)

We will have DIY, Do it yourself in Santa, taking place in March 2013, where there's going to be 30 artists offering workshops daily for 30 days, with hotels participating with special rates. It's a promotion and collaboration with hotels to promote Santa Fé in the off season. (Santa Fé Creative Tourism)

6.1.4 Managing creative tourism

Creative Tourism in Porto needs to be mapped, coordinated, networked and promoted. Managing and developing creative tourism for the city of Porto will imply taking into consideration five main elements:

1. Managing related resources
2. Coordination
3. Aggregating and organizing offers
4. Networking
5. Promotion

1. Managing related resources

Some respondents seem to agree that in order to develop creative tourism in the city of Porto, there first have to be related resources, mostly linked to the city's environment. Questions such as street cleaning, educated support staff and safety issues also have to be answered, as the statements below testify:

It is more important to have trash bins on the beach, to have safety, to have great esplanades with nice servants able to speak English. In order to be a creative tourism all of this has to work. (Control S)

Before giving creative tourism some thought, I would create a cleaning system for this city! (A Voar Por Cima)

2. Coordination

Creative tourism needs to be coordinated by both private and public operators. This is the main conclusion taken from the statements below:

It would definitely need a global strategy supporting it. (Fundação de Serralves)

I think that it is the private sector that needs to work on that. (A Voar Por Cima)

Maybe it [creative tourism in Porto] lacks a cooperation between public and private sectors. Public institution to impulse and promote this kind of tourism and a private operator to structure all this potential and manage it. (Barcelona Creative Tourism)

3. Aggregating and organizing offers

In order to develop creative tourism, and after identifying the key agents willing to develop these kind of offers, there is a need to raise awareness among agents of their potential to

develop said offers. One has to aggregate these offers and organize them into a platform. Then, or during this process, it is necessary to see who and where are potential clients, the creative tourists for the city of Porto. Competitors also need to be analyzed. Some statements support this conclusion:

“First one needs to organize the offer. One needs to see if the offer is sufficient and if it is possible to include it in the market. If the touristic product is conducted by a private operator, one has to think about the price. Then we need to acknowledge whom to sell them. After that we need to analyze competition.” (Tourism Department)

“Some good work has to be done on organizing offers because they have to be available. Tourists will not wait a day to develop a certain activity. The artists have to be there, the interpreter needs to be there.” (Tourism Department)

“One should structure the offer, work the prices, work the distribution, get international partnerships, add the creative cities network; that should be the way.” (Fundação de Serralves)

“The main difficulty is for all the agents and operators in the tourism sector to be aware of their potential to develop creative tourism.” (Barcelona Creative Tourism)

4. Networking

Most respondents seem to bring up the importance of networking for developing creative tourism in Porto, as it allows the sharing of experiences:

“If we keep everything closed, the cross-selling does not exist”; “If we think that it is possible to develop things on our own, we are wrong, because that way we will be creating a city of many windows and thinking that the tourists have to know where to look for. They need to have a platform in which they can find everything.” (Tourism Department)

“It has to be networked!”; “Some partnerships need to be found within the cultural and creative field and one has to network with them too.” (Fundação de Serralves)

“The municipality could open the communication channels.” (A Voar Por Cima)

5. Promotion

An important step in the development of creative tourism is the promotion of these offers. Most key agents seem to consider that promotion should be done mainly online (through Porto’s official portal, key websites, and social media) and offline, connecting these offers through events and existing official platforms. Some of them also consider signposting the city to identify the creative tourism hubs. The following statements support this line of thought:

“We [municipality] want to incorporate activities and initiatives from public and private operators, as well as academic projects in the portal. We hope that all the promotion stakeholders use our effort of content generation and services and do that promotion.” (Tourism Department)

“One has to know how to promote this. In a mobile app? In a website? By getting an highlight on the municipality’s website? By getting Turismo de Portugal to be aware of this and to include an entrance for ‘Creative Tourism Porto’?... Creative tourism could have some kind of crazy color that could be used for signposting. Signposting is very important because Porto

lacks it. We should consider to develop one or two international events and look for finding some events, locally, that could be communicated as creative tourism. For that one should work with Turismo do Porto e Norte.” (Fundação de Serralves)

“The Creative Tourism Network® is a necessary tool to give visibility to all those destinations willing to welcome creative tourists. We are receiving new applications everyday to be part of the network... It helps to create synergy.” (Barcelona Creative Tourism)

“(...) once we have content from artists we can write blogs, post on social networks, put their workshop on our newsletter, etc.” (Santa Fé Creative Tourism).

6.2 How Can New Technology Be Integrated Within the Creative Tourism Strategy of Porto?

6.2.1 Current impact of new technology on tourism in Porto

6.2.1.1 New technology used in Porto tourism

In the field of tourism, Porto has been applying new technology in many ways. At a regional level, the city's tourism resources are integrated within the technological programme of Turismo do Porto e Norte de Portugal, which consists of the implementation of interactive stores in key locations. The first was implemented in Sá Carneiro Airport. The main technologies used can be deduced from the following statement:

The main platforms present in our stores are an interactive table, 3D contents, a virtual promoter, video wall, Mesa Interativa; Conteúdos 3D; Promotora Virtual; Vídeo Wall; Costumer Relationship Management (CRM); Enterprise Resource Planning (ERP) and Business to Business (B2B). (Turismo do Porto e Norte)

At the municipality level, the Tourism Department and Porto Digital have both been working towards the implementation of technology within the official online portal for the tourism of the city, which of course is also a technology in its own right. There are two main platforms:

The portal was developed using Microsoft technologies, and therefore it is based on share point and portal server 2010, linked to a Microsoft MYSQL database. Then we have another platform, which is a Jungle base with a georeferencing component and a POS GRES database. The portal's code is essentially set up by points of interest. (Porto Digital)

Furthermore, the municipality has been developing other platforms which, are integrated within the portal such as planning and decision supporting platforms and the tools which foster interactivity between tourists and service providers:

We are developing the tourist plan, which is a planning and decision supporting platform; Best price is... a tool which allows the user to compare hotel prices and to have access to a reservation platform. (Porto Digital)

We have identified the online chat; “We have a feedback system with the ‘get satisfaction’”. (Porto Tourism Department)

Mobile apps are also being developed by key agents of the touristic scene in Porto. In some cases, the municipality provides its database to other agents willing to develop technology for the city, such as VPorto:

VPorto is an app for mobile displays. (Control S)

We developed a mobile app last year. (Fundação de Serralves)

The municipality of Porto has an official mobile app for Android that contains Artificial Intelligence. (TravelPlot)

6.2.1.2 Social media

Social media have also been widely used by key agents of the tourism scene in Porto:

We use social networks; we have a page on Facebook and a Twitter profile and we also promote blogs. (Porto Digital)

We have integrated Flickr and we integrate the portal structure into YouTube. (Tourism Department)

We are on Tripadvisor. (Fundação de Serralves)

We use many platforms, such as Facebook, Pinterest, and Twitter. (TravelPlot)

6.2.1.3 Benefits for visitors

New technology brings benefits for tourists. It provides them with valued information, fosters and enriches experiences, allows tourists to costume and plan their trips, and may serve as a guide as well. It also allows visitors to save research time. The following statements support this:

It [VPorto] is a form in which time spent on research is replaced by the time spent living and experimenting... it gives them responses to what they are looking for in a city. (Control S)

Some tourists use technology to move locally, to find hotspots; others use it to plan their trip; Technology fosters another experience and enriches it. (Porto Digital)

“It [new technology] provides tourists with detailed information which allows them to engage with the city on another level. (Tourism Department).

6.2.1.4 Benefits for service providers

New technology also brings benefits for service providers. It is useful in improving the ways in which service providers can serve tourists: it allows them to reach the tourists, interact with them and promote their work:

New technology is useful for us because it helps us to serve our clients. (PortoDigital)

The online chat allows us to interact with our clients who are online in the portal. (Tourism Department)

The mobile app made sense because there was a wide range of information that we wanted to pass on to those who visit us, either residents or tourists. (Fundação de Serralves)

6.2.2 The impact of new technology on creative tourism

6.2.2.1 New technology and creative tourism

All new technology used generally for tourism is applicable to creative tourism as well. Websites, location-based services, mobile apps, Search Engine Optimization (SEO) techniques and augmented reality are given as examples.

Location based services and mobile apps, etc. (James Wilson)

Cultural e-trails and augmented reality (Susan Carson)

I think all [new technologies] are applicable; We are collaborating with the city council that is launching now a program to promote activities through augmented reality. (Barcelona Creative Tourism)

We are generating traffic to the website by use of search engine optimization, including building referral links from artist- and arts-related websites. (Santa Fé Creative Tourism)

6.2.2.2 The importance of new technology to creative tourism

New technology assumes a special role within creative tourism. It allows visitors to be led into creative experiences – through the use of geo-referenced technology, for instance – giving them valuable information and allowing them to customize their experiences. For service providers it allows them to reach and track clients, and to communicate with them. It also enhances creative businesses by getting more clients who without new technology wouldn't be aware of certain offers. It has a special impact on promoting services and activities as well. Platforms such as the tourist plan developed by the Porto Tourism Department and Porto Digital help service providers to indentify certain profiles within visitors and offer them customized solutions, which could be integrated into creative tourism developments. New technology enriches existing experiences and fosters new ones. Most respondents also refer to social media as a powerful tool with which to promote their work. The following statements support this conclusion:

New technology can improve creative tourism offers by providing any sort of field guide for visitors to use... and of course apps and mobile phones are already heavily used for tourism; Artists have seen an increase in business directly related to the website. (Santa Fé Creative Tourism)

New technologies might help visitors to customize experiences (Tourism Department).

They might be useful for inform but also to provide the sense of discovering – they are playful (Fundação de Serralves).

New technologies can be applied to a creative tourism strategy by integrating offers and co-ordinating marketing and promotion (James Wilson).

New technologies can be applied to a creative tourism strategy by enacting fast connection between the consumer and providers of creative material (Susan Carson).

7. THE CREATIVE TOURISM DEVELOPMENT MODEL

7.1 Creative Tourism: Concept

These results support the main definitions given for creative tourism (Richards & Raymond, 2000; UNESCO, 2006; Creative Tourism New Zealand, 2007; Gordin & Matetskaya, 2012), which consider it from the tourist point of view. Creative tourism is about providing responses and solutions to visitors willing to take part in a creative pursuit, which includes actively participating in creative activities (Binkhorst, 2007; Marques, 2012; Pedrotti, 2012) in a creative environment (Richards, 2011; Dekker & Tabbers, 2012; Gondin & Matetskaya, 2012), managing to put them in contact with service providers (Richards, 2011; Hull & Sassenberg, 2012; Marques, 2012) and with other visitors.

7.2 Creative Tourism Development Steps

1. Managing related resources

It was found that in order to develop creative tourism in Porto, one must consider developing related resources as well, particularly with regard to the environment, such as cleaning systems in the city and hospitality in order to welcome tourists (Ohrodska-Olson & Ivanov, 2010, cited in Gordin & Matetskaya, 2012).

2. Coordination

Creative tourism should be coordinated by both public and private operators, and integrated with the tourism sector (Campbell, 2010). The approach should involve well-structured strategies while remaining flexible enough to avoid the negative impact of policies (Marques, 2012).

3. Aggregating and organizing offers

Most creative offers, both from Barcelona, Santa Fé and even partly in Porto, provide creative experiences to tourists, managing to transform intangible resources into experiences (Fundação de Serralves 2008; Marques, 2012).

One can consider creative industries a key factor for developing creative tourism, as Jian (2011) has pointed out. All of the potential agents identified as providers of creative services/products for tourists are part of the creative industries. Furthermore, most offers provided by foreign platforms also fall within the subsectors of the creative industries identified in White's (2010) definition.

4. Networking

The process of developing creative tourism has to consider networking. The work should be undertaken by integrating all stakeholders, coordinators and providers of creative experiences in that network (Hull & Sassenberg, 2012; Gordin & Matetskaya, 2012).

5. Promotion

One key fact for developing creative tourism is promotion, which is mostly being done online in both Barcelona and Santa Fé, using the potential of online platforms such as websites and

social media (Arts Council of New Zealand, 2011). There is also a trend towards developing personalized content for visitors to these cities (Arts Council of New Zealand, 2011). The findings of this work also support the fact that events attract visitors to a city and help to develop and promote creative tourism (Gordin & Mateteskaya, 2012; Fenich 2005). An international conference in Santa Fé (2008 International Conference on Creative Creative Tourism) drew attention to this kind of tourism. Signposting is also considered to promote hotspots with creative tourism offers. The International Creative Tourism Network may also assume an important role in helping cities such as Porto to promote this kind of tourism.

7.3 The Impact of New Technology on Creative Tourism

The city of Porto has been applying technology in tourism in many ways. At the regional level, the implementation of virtual stores by Turismo do Porto e Norte is a key asset for the promotion of Portugal's northern region. In these digital platforms, touristic products of the city of Porto are also promoted and sold. Creative tourism offers could also be integrated into these stores.

At the city level, the municipality has been working towards the implementation of new technology in its tourism strategy. An online portal (<http://www.portoturismo.pt>) has been created, which aggregates the city's main products, resources and hotspots to visit in a database. On the portal it will also be possible to find some decision and planning support systems (Tourist Plan and Best Price) that can also be used as new technology applications in tourism.

Mobile apps have also been developed in the field of tourism by both the municipality, together with Control S (VPorto), and key tourist agents such as Fundação de Serralves (Alves, Ferreira & Quico, 2012; Arts Council of New Zealand, 2011; Hopken et al., 2010, cited in Alves, Ferreira & Quico, 2012). They provide visitors with valued and customized information and may also serve as guides with Geographic and Information System (GIS) and Global Positioning System (GPS) (Alves, Ferreira & Quico, 2012; Epstein & Vergani, 2006), leading tourists to new experiences.

Platforms such as smartphones and tablets (Arts Council of New Zealand, 2011) enhance these developments. These new technologies enrich visitors' experiences. For service providers, they are a means to serve, reach and interact with clients more effectively. They are also useful in promoting their work.

All of this new technology is applicable to creative tourism. Foreign examples, such as Barcelona and Santa Fé, demonstrate the importance of having an online platform, such as a website, to aggregate all offers, and tools to increase its traffic, such as SEO techniques. In Barcelona, augmented reality is also being considered as a means of promotion (Brysch & Caldeira, 2012).

Social networks (Alves, Ferreira & Quico, 2012; Arts Council of New Zealand, 2011, Abrantes, Kastenholtz & Lopes, 2010) and social media have also been widely used in promoting tourism and allowing interaction between guests and hosts. They also allow users to develop content about the destinations they visit (Arts Council of New Zealand, 2011). Tripadvisor (Abrantes, Kastenholtz & Lopes 2010), Facebook, Twitter, Pinterest and Youtube are given as examples. Hence, new technology might assume a key role in developing creative tourism supply, both by promoting it and by creating means for interaction between creative locals and creative tourists.

7.4 Creative Tourism Development model

These steps to develop creative tourism in the city add a novelty factor and provide an alternative to those previously identified in the literature review (Raymond, 2007; Wurzbarger et al., 2010 cited in Hull & Sassenberg, 2012; Jiang, 2011). Based on the Dekker and Tabbers (2012) a creative tourism development model is proposed for the city of Porto, which includes the new elements discovered during this research. This new model adds some *pre*, *post* and *current* steps to the authors' model. The moments of impact of new technology are also identified (see Figure 7).

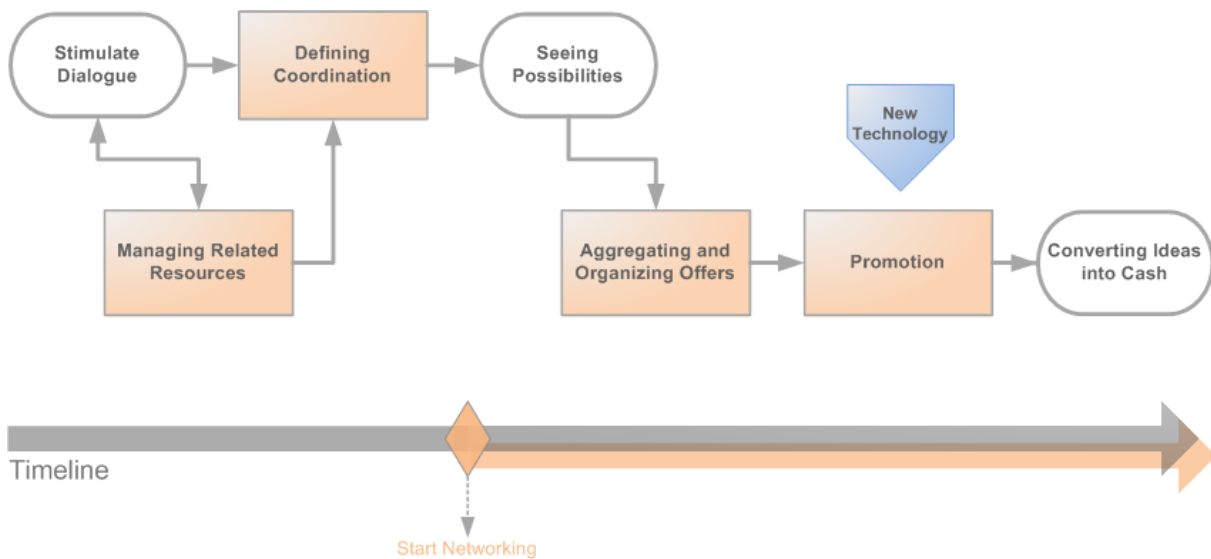


Figure 7: *Creative Tourism Development Model*

Source: Author

7.4.1 Stimulate dialogue

During the development of this work, it was possible to acknowledge that most key agents were not aware of the importance or existence of creative tourism. So the first step would be to stimulate the dialogue between all these agents and create awareness. First of all, the tourism department for the city of Porto should be considered as one main agents in the development of this work and one to be considered as a priority in stimulating the dialogue, even though all agents, such as all artists of the city of Porto (and here A Voar Por Cima would definitely play an important role), Porto Digital, Fundação de Serralves and other cultural and creative organizations, must be involved as well. This can be done in a variety of ways. Some examples of possible actions to achieve this goal are:

- Organizing an international creative tourism conference in Porto, bringing to the city experts in this area from all over the world. This could be done together with the Creative Tourism Network and with the support of Universidade Católica. The main goal would be to show Porto the importance that this kind of tourism could hold for the city, and the increased income that could be generated if offers and activities for creative tourists were re-thought.

- Organizing networking sessions between cultural institutions and artists from the city and foreign experts in creative tourism.
- Being present at art exhibitions and creative events, and talking to people involved about the subject.

After that, dialogue between creative actors and creative tourists should be stimulated as well. An online platform such as a portal should be created for this purpose.

7.4.2 Managing related resources

As mentioned above, while the first step is being taken, it should also be possible to convince the city hall to keep working to enhance and stimulate the basis for the development of creative tourism. Two of the main areas to be improved are the city's street cleaning system and signposting, in order to make conditions more welcoming to tourists.

7.4.3 Defining coordination

Even though A Voar Por Cima has been making efforts to give tourists in the city of Porto the opportunity to become involved in creative experiences, the truth is that they are unable work with key agents such as the tourism department, and only seem willing to focus on artists. For this reason they are not fully aware of the impact that working with other agents would have on creative tourism. They also lack resources for promotion, which is the most important driver of such developments. For this reason, the coordination of creative tourism should mostly be undertaken by private marketing and communications experts with the skills to persuade all agents to work on new offers, aggregate them, and promote them nationally and internationally.

However, one should also consider the important role the Porto Tourism Department would play in coordinating creative tourism, as it should be one of the city's touristic products and thus integrated into the official strategy.

7.4.4 Seeing possibilities

After deciding who should coordinate this strategy, the next step is Dekker and Tabbers' "Seeing possibilities", which for Porto means selecting those agents who can adapt their existing offers for the creative tourist. Cepeda's (2010) findings are important to this step, as well as the findings of the present work. Furthermore, the private company should be aware of who and where the potential market is, trying to reach and analyze market niches that could represent potential creative tourists to the city of Porto. It should also have a deep knowledge of the business of the creative core and be able to identify new trends in this sector.

At this point, the process of networking will be intensified, and will carry on for as long as creative tourism continues to evolve in the city of Porto.

7.4.5 Aggregating and organizing offers

After the participants work on their offers and are able to make them available to tourists, a platform that aggregates and delivers them should be designed. As previously mentioned, this must be an online platform of the kind developed in other cities promoting this kind of tourism around the world, as more and more tourists now plan their trips online. As interaction is the key point of this kind of tourism, one should not develop just a website, but

a portal instead, which has to be connected to the official tourism portal for Porto. This could be done in partnership with Porto Digital.

On such site, called “Creative Porto”, it would be possible to aggregate and offer all kind of creative experiences to creative tourists, making it possible for them to plan a creative trip (including booking a hotel connected to a local creative environment), book activities, interact with the people responsible for creative tourism in Porto, and even share experiences with other tourists registered on the portal.

Furthermore, one should consider allowing locals sign into the portal as well, whether creative professionals or regular Porto citizens willing to welcome this new type of tourist. The goal is to foster interaction between locals and creative tourists, which would make them feel welcome before they even arrive in the city.

The portal should also be able to integrate all kinds of social media and blog posts written by creative tourists visiting Porto.

7.4.6 Promotion

Promotion is the key factor for creative tourism to succeed. In Porto, this should be done mostly through the online portal, but also, and as much as possible, by being able to organize events that capture international attention.

One should be able to promote creative tourism through the communication supports of key partners such as the Tourism Department for the city of Porto, Turismo do Porto e Norte de Portugal and Turismo de Portugal.

Signposting creative tourism at locations offering creative pursuits in the city should also be considered.

Content generation by tourists should be stimulated on social media as well, such as blogs and social networks, and linked to the portal.

At this point new technology should be considered as an important input as well:

1. Smartphones and tablets are used by tourists for planning trips and to support their journey at the location. This is something that should not be ignored. Hence, one should consider developing a mobile app for the creative tourism in the city, with an integrated location-based system. Such an app would enable the creative tourist to be aware of the nearest available activities and book them, as well as to obtain specific information about creative tourism in Porto. It should also be possible to participate in a creative Treasure Hunt, which would lead tourists to meet local artists, in a manner similar to the Travelplot experiment in Venice.
2. Creative tourism in Porto should be integrated into the city’s official tourism portal as a touristic product offered by the city, as well as being considered in the decision-making and planning supporting systems, which means that, when the profile of a creative person is outlined, it should be linked to the Creative Porto portal.
3. Creative tourism should be present and promoted at the virtual stores of Turismo do Porto e Norte.
4. The portal should integrate the possibility for tourists to share the activities they are participating in on the portal in real time.
5. Integrated, social media play an important role in promoting creative tourism and enhancing an online community, connecting the city with creative tourists. Creative

Porto should be present on most of them: Facebook, Twitter, Pinterest, Youtube and TripAdvisor.

6. SEO techniques such as google adwords and google analytics should also be considered in order to generate traffic to the website.

7.4.7 Converting chances into cash

Government, in this case the City Hall, assumes an important role in converting chances into cash, not as an investor but by facilitating the rise of creative tourism by promoting it and supporting its development. Developing creative tourism in Porto means an increase in income for local creative and cultural organizations and artists. Creative Porto would also receive a percentage of those sales.

8. Conclusion

8.1 Main Conclusions

In Chapter 2 the concept of “creativity” (Florida, 2002, cited in Hollanders & van Cruysen, 2009; Smith, 2005, cited in Lin & Watada, 2005; Kunzmann, 2006, cited in Mota, Reboaldo & Ribeiro, 2010; Tiemann, DiRienzo & Daz, 2009), which is intrinsically connected to innovation (Dooley & O’Sullivan, 2009; Brandellero & Kloosterman, 2010), “creative cities” (Landry, 2000, cited in Lin & Watada, 2005; Richards & Wilson, 2007; Ford, 2008; Florida, 2005, cited in Richards & Wilson, 2007; Hospers, 2003, cited in Cong & Chen, 2011; Ribeiro, 2009, Gordin & Matetskaya, 2012) and “creative industries” (DCMS, 2001 cited in Higgs & Cunningham, 2008; Fundação de Serralves, 2008; Higgs & Cunningham, 2008; Mateus e Associados, 2010; Trott, 2010; Brandellero & Kloosterman, 2010; Pareja-Eastaway & Pradel i Miquel, 2010; Granger & Hamilton, 2010; White, 2010; Fourmentraux, 2010) were explored due to the role they assume in developing a creative tourism offer for the city of Porto. Even though there is no agreement on their definition, one should consider them as the basis for such developments.

In Chapter 3 the basic concepts around creative tourism were explored. Creative tourism is the kind of tourism which allows visitors to participate actively in cultural and/or creative activities (Binkhorst, 2007; Marques, 2012; Pedrotti, 2012), in which they are able to interact and to get to know local people (UNESCO, 2006), creative professionals and service providers (Richards, 2011; Hull & Sassenberg, 2012; Marques, 2012) in a creative environment (Richards, 2011; Dekker & Tabbers, 2012; Gordin & Matetskaya, 2012) and, at the same time, to achieve some kind of self-development. (Richards & Raymond, 2000, cited in Binkhorst, 2007; CTNZ, 2007, cited in Raymond, 2007).

The literature review showed that most development models for creative tourism were very different from one another and did not consider advances in new technology. Some of them were specific and connected to the reality of a practical example (Raymond, 2007), as in the case of New Zealand, while others were more general (Wurzbürger et al., 2010, cited in Dekker & Tabbers, 2012; Dekker & Tabbers, 2012; Jiang, 2011).

In Chapter 4, the role of new technology in tourism was studied. With the development of new technology has come the development of new media, leading cultural attractions to change both the way they work and the way they improve experiences (ATLAS, 2005). The integration of art and technology has changed the way the public participates in and experiences art (Feng & Xu, 2009). New technology can also be very useful in guiding tourists at locations using GIS and GPS.

New media, such as mobile applications, social networks (Facebook, Blogger, Twitter, Pinterest, Youtube), and videos uploaded online, besides providing tourists with information about the destination and activities they might attend while visiting, also enable them to share the touristic experience. Along with content creation and personalized content, this is a growth area (Arts Council of New Zealand, 2011). Social networks and the Internet in general are important tools for tourists to plan their trips, allowing them to go straight to service providers (Abrantes, Kastenholz & Lopes, 2010) as well as giving them the possibility to be connected to the world and share their experiences with their friends (Alves, Ferreira & Quico, 2012).

The trend towards the use of mobile phones and other devices such as tablets on trips has been growing in recent years (Arts Council of New Zealand, 2011). These devices have changed both the way tourists plan their trips and the way they experience them. Mobile apps are important supporting tools for tourists while visiting a destination (Höpken et al., 2010, cited in Alves, Ferreira & Quico, 2012). Location-based systems (LBS) also play an important role in supporting tourists on their trips (Schwinge, Grtin, Retschitzegger & Werthner, 2008).

The goal of this work was to create a model for developing creative tourism in the city of Porto, paying attention to the role of new technology. To meet this goal, a case study research was applied and semi-structured interviews were undertaken with key actors of the city of Porto and foreign creative tourism providers (Barcelona and Santa Fé), as well as with international experts who provided great insights about the use of new technology in these kinds of developments.

During the investigation, many respondents mentioned certain steps that were logically linked to those proposed by Dekker and Tabbers (2012). The result was a seven-step development model for creative tourism in the city of Porto:

1. Stimulate dialogue
2. Manage related resources
3. Define coordination
4. See possibilities
5. Aggregate and organize offers
6. Promotion
7. Convert ideas into cash

The impact of new technology on promoting creative tourism was also established, and networking was acknowledged as a continuing process in this development.

8.2 Limitations and Further Research

The main limitation of this work was the difficulty of arranging certain meetings. It was not possible to obtain the Porto Convention Bureau's opinion on the research questions. This would have provided insights into the role of the meeting industry and business-related events in developing a creative tourism strategy, a subject mentioned by Gordin and Matetskaya (2012, p.64). Furthermore, two of the interviews were conducted by email due to schedule incompatibility and time zone issues. That is not the best way to conduct interviews, as some insights may get lost, but it in the circumstances it proved the only possibility.

In this study, the supply side was approached and potential service providers were taken into account. Even though this has provided some clues about the creative tourist, further research should focus on tourists' motivations for participating in creative activities. This would bring great insights for creative tourism strategies worldwide. Moreover, some work could also be done in relation to the use of technology by the creative tourist, acknowledging some of the motivations and trends to develop it. Future research could also focus on enlarging this strategy for the whole northern region of Portugal.

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APENDIX A – Interview Guides

Respondents: Soraia Ferreira; Paulo Ponte; Pedro Capelo; Susana Ribeiro; Isabel Castro

Type of interview: Personal

Research Questions in mind: 1, 2

Language: Portuguese

Theme: Current impact of new technology on the tourism of Porto

- Que projetos tecnológicos desenvolveu no âmbito do turismo para a cidade do Porto?
- De que forma é que vai ser aplicado na estratégia atual de turismo do Porto/Norte?
- O que são para si as novas tecnologias que existem no turismo?
- Que papel desempenham?

Theme: Creative tourism in Porto – Actual State

- Ultimamente tem-se falado de uma nova forma de turismo. O turismo criativo. Sabe o que significa?

Theme: Managing creative tourism

- Se fosse Presidente da Câmara, o que faria em relação a este tipo de turismo?
- Que progressos irão ocorrer, na sua opinião, no setor do turismo criativo nos próximos 5 anos?
- De que forma é que irão ocorrer?

Theme: New technology impact on creative tourism

- Na sua opinião qual o papel que as novas tecnologias podem desempenhar na elaboração de uma estratégia de turismo criativo para o Porto?

Respondents: Bárbara Marto

Type of interview: Personal

Research Questions in mind: 1, 2

Language: Portuguese

Theme: Current impact of new technology on the tourism of Porto

- O que são para si as novas tecnologias que existem no turismo?
- Tendo como target o turista da cidade do Porto, de que forma é que Serralves integra as novas tecnologias na experiência do turista?
- Qual é o papel das novas tecnologias no turismo em Serralves?

Theme: Creative tourism in Porto – Actual State

- Ultimamente tem-se falado de uma nova forma de turismo. O turismo criativo. Sabe o que significa?
- Que tipo de atividades são desenvolvidas em Serralves no âmbito deste tipo de turismo?
- Estas atividades permitem ao turista algum tipo de desenvolvimento pessoal?
- Estas atividades permitem ao turista interagir com os habitantes locais?
- E com criativos locais?
- Permite ao turista interagir com outros turistas?

Theme: Managing creative tourism

- Se fosse Presidente da Câmara, o que faria em relação a este tipo de turismo?
- Que progressos irão ocorrer, na sua opinião, no setor do turismo criativo nos próximos 5 anos?
- De que forma é que irão ocorrer?

Theme: New technology impact on creative tourism

- Na sua opinião qual o papel que as novas tecnologias podem desempenhar na elaboração de uma estratégia de turismo criativo para o Porto?

Respondents: Conceição Rios

Type of interview: Personal

Research Questions in mind: 1, 2

Language: Portuguese

Theme: Creative tourism in Porto – Actual State

- Em que contexto surge a “A Voar Por Cima”?
- Como se define a “A Voar Por Cima”?
- Estas atividades contribuem para o desenvolvimento pessoal do turista?
- Possibilitam ao turista interagir com habitantes/artistas locais?
- Possibilitam ao turista interagir com outros turistas?
- Na sua opinião, atividades criativas, como as que A Voar Por Cima apresenta podem ter influência na forma como o turista vive a cidade?
- Que meios utilizam para as desenvolver e promover?

Theme: Current impact of new technology on the tourism of Porto

- O que são para si as novas tecnologias que existem no turismo?
- Pode dar-me alguns exemplos?

Theme: New technology impact on creative tourism

- Que papel assumem as novas tecnologias na vossa estratégia?
- Na sua opinião qual o papel que as novas tecnologias podem desempenhar na elaboração de uma estratégia de turismo criativo para o Porto?

Theme: Managing creative tourism

- Se fosse presidente da câmara o que faria em relação ao turismo criativo?
- Que progressos irão ocorrer, na sua opinião, no setor do turismo criativo nos próximos 5 anos?
- De que forma é que irão ocorrer?

Respondents: Caroline Couret (Barcelona), Brent Hanifl (Santa Fe)

Type of interview: Online

Research Questions in mind: 1, 2

Language: English

Notes: During the interviews the questions were adapted according to each context

Theme: Creative tourism foreign practices

- Is there a strategy for creative tourism in your city?
- What kind of creative activities have been developed in the context of creative tourism there?
- How are they being developed?
- Are they only cultural activities or do you consider some activities within the context of creative industries?

Theme: New technology impact on creative tourism

- Which new technologies exist in creative tourism?
- Could you point out some examples?
- Are they being applied to the city's creative tourism?
- How could new technologies be applied to a creative tourism strategy?

Theme: Managing creative tourism

- If you were Mayor of a European city with huge cultural and creative potential, what would you do in relation to creative tourism?
- How do you think creative tourism will evolve over the next five years?
- How will that happen?

Respondents: James Wilson (Sheffield); Susan Carson (Brisbane)

Type of interview: Online

Research Questions in mind: 1, 2

Language: English

Theme: New technology impact on creative tourism

- Which new technologies exist in creative tourism?
- Could you point out some examples?
- Are they being applied to the city's creative tourism?
- How could new technologies be applied to a creative tourism strategy?

APENDIX B- Creative Tourism Mapping for Porto



	Company/ Organization	Adress	Music	Photography	Video/Cinema	Multimedia	Jewellery	Ceramics	Crafts	Sculpture	Painting	Dance	Theatre	Performing Arts	Architecture/Design	Fashion Design	Literature	Tiles	Gilding/ Braiding	Glass fusion	Textiles	Artes Plásticas	Gravura em Metal	Others
1	Fábrica de Movimentos	Rua do Almada																						
2	Hard Club - Turismo de Animação Cultural	Mercado Ferreira Borges																						
3	Espaço João Pedro Rodrigues	Rua Nossa Senhora de Fátima																						
4	Fundação da Juventude/Palácio das Artes - Fábrica de Talentos	Largo de São Domingos																						
5	Fundação de Serralves	Rua D. João de Castro																						
6	Breyner 85	Rua do Breyner																						
7	Ideias Emergentes	Rua Santa Catarina																						
8	Casa da Música	Av. Da Boavista																						
9	Fundação Escultor José Rodrigues - Fábrica Social	Rua da Fábrica Social																						
10	Dois Pontos Associação Cultural	Rua das Oliveiras																						
11	Maus Hábitos - Produção de Eventos e Conteúdos	Rua Passos Manuel																						
12	Muuda - Artes Sabores e Design	Rua do Rosário																						
13 A		Rua Miguel Bombarda																						
13 B		Rua do Breiner																						
13 C	A Voar Por Cima	Rua Mouzinho da Silveira																						
13 D		Largo Alexandre Sá Pinto																						
13 E		Travessa do Ferraz																						
13 F		Rua Doutor Sousa Viterbo																						

Areas of creative tourism offers (both potential and actual)

Table 6 : Potential and actual creative tourism offers in Porto

Source: Author adapted from Cepeda (2009)